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**THE LANGUAGE OF ENTERTAINMENT:
RECENT AND RE-ACTIVATED ENGLISH LOANS
IN THE UKRAINIAN SHOW-BUSINESS LEXICON**

by

Sergiy Kozakov



**A thesis submitted to the Faculty of Graduate Studies and Research in partial
fulfillment of the requirements for the degree of Master of Arts**

in

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The undersigned certify that they have read, and recommended to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled *The Language of Entertainment: Recent and Re-activated English loans in the Ukrainian Show-Business Lexicon* submitted by Sergiy Kozakov in partial fulfillment of the requirements for the degree of *Masters of Arts in Applied Linguistics*.

ABSTRACT

Lexical borrowing is an important source for vocabulary in a language's expansion. In this study we shall consider the current state of the Ukrainian lexical system, which is characterized by extensive borrowing from English.

The purpose of this study is to analyze the borrowing process in Ukrainian based on the corpus of English loans, which were borrowed or re-activated in the period from 1985 till today. The specific objectives are to determine the most salient reasons for borrowing, to identify the biggest thematic and referent groups, to describe the current processes of semantic and morphological assimilation, and establish the degree of such assimilation.

The results demonstrate that the primary reason for borrowing into Ukrainian show-business vocabulary is the need to name new realia, concepts and objects. Among these music terms and genre names are the most numerous. A number of productive semantic and morphological assimilation processes are identified and described. The rate of assimilation and derivational activity of individual loans are also discussed.

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TABLE OF CONTENTS

CHAPTER 1: INTRODUCTION.....	3
CHAPTER 2: BORROWING AS A LINGUISTIC PROCESS	8
CHAPTER 3: HISTORICAL OVERVIEW AND CURRENT SOCIOLINGUISTIC FACTORS OF LEXICAL BORROWING INTO UKRAINIAN.....	13
CHAPTER 4: ANALYSIS OF RECENT AND RE-ACTIVATED ENGLISH BORROWINGS IN THE UKRAINIAN SHOW-BUSINESS LEXICON.....	30
4.1 Semantic analysis	31
4.1.1 Methodology	31
4.1.2 Results of Semantic Analysis.....	35
4.1.2.1 Reasons for Borrowing.....	35
4.1.2.2 Semantic Processes.....	40
4.1.2.3 Superfluous Borrowings	46
4.1.2.4 Thematic Groups of Borrowings	49
4.1.2.5 Summary of Semantic Analysis	51
4.2 Morphological analysis.....	52
4.2.1 Methodology	52
4.2.2 Results of Morphological Analysis	55
4.2.2.1 Morphemic Substitution Analysis	55
4.2.2.2 Assignment of Grammatical Categories	57
4.2.2.3 Derivation and Productive Word-Formation Patterns	65
4.2.2.4 Summary of Morphological Analysis.....	72
CHAPTER 5: CONCLUSIONS	74
BIBLIOGRAPHY	80
LIST OF APPENDICES	84
A. Consulted Data Sources	
B. Semantic-Reason Classification of Loans	
C. Table of Thematic Groups and Analysis of Referents	
D. Table of Morphemic Classification of Loans	
E. Table of Grammatical Category Assignment	
F. Table of Derivatives	

CHAPTER 1: INTRODUCTION

The principal aim of this research is to contribute to the description and analysis of current linguistic changes in the Ukrainian language. The focus is on the most dynamic part of the language system in which principal changes are currently taking place – the lexicon. More specifically I analyze English-origin loanwords, loanblends, loanshifts and unmodified loan-forms in Ukrainian show-business vocabulary which have been borrowed or moved from the periphery to the centre of the lexical system in the period from 1985 to the present day.

Several vocabulary groups have seen intensive borrowing of terminology from English, either directly or indirectly through other languages. My focus is on English loans in the show-business lexicon, which is motivated by the following reasons.

First of all, entertainment industry in Ukraine has been experiencing an unprecedented influence from the West. In the relatively short span of time since the downfall of the communist regime, the formerly state-run show business has become commercialized, free of ideology and, to a great extent, westernized. A vast amount of new concepts and practices have been borrowed from colleagues overseas. The new forms of entertainment include, but are not limited to, the broadcasting of predominantly US-produced TV series and movies, numerous copy-cat TV shows, countless music radio stations, and rock festivals. The newly introduced entertainment formats need to be adequately reflected in the language. In situations where new terminology has to be promptly developed, the borrowing of established foreign words and expressions usually becomes the primary method.

Secondly, show business is media-driven. Mass media is either a medium of delivery for entertainment programs or an essential aspect in creating publicity for it. As a result, practically all age groups and classes of the population are repeatedly exposed to the new show-business lexicon. This characteristic of the entertainment industry naturally accelerates the process of loanword assimilation or, alternatively, its marginalization or even rejection.

And finally, by its definition, show business industry promotes mass culture. In its current westernized form and owing to the process of globalization currently underway, the entertainment industry in Ukraine unwittingly popularizes mass culture in its English-speaking Americanized form.

Owing to an unprecedented inflow and use of English loans in many professional and public domains, there is a possibility for new language practices to be established, in which the process of borrowing rather than the coining of neologisms based on native linguistic resources, becomes a favored method and a well-accepted norm. These language practices are particularly interesting in the light of Bynon's view that practically any aspect of one language system can be borrowed into another:

The question is, whether there are any aspects of language which *cannot* be borrowed from one language into another. The answer appears to be that there are not. Even inflectional morphology of a language may be borrowed ... (Bynon, cited in Hudson 1996: 58).

The abundance of loans and their accelerated rate of assimilation in show-business terminology make it possible to collect a corpus of English-origin lexical borrowings in contemporary Ukrainian and subject them to a comprehensive analysis of linguistic processes at work. The objectives of the present analysis are the following:

- to indicate the most salient reasons for lexical borrowing into show-business vocabulary;
- to identify referent vocabulary groups of foreign words which contribute the most to the corpus of new loans;
- to analyze semantic and morphological assimilation processes and their productivity;
- to establish the degree of linguistic assimilation of recent loans.

The linguistic aspects of lexical borrowing into modern Ukrainian in general, and recent borrowings in particular, are yet to receive adequate attention of Ukrainian scholars. This work seeks to make some advancement in this direction.

As to my knowledge, there has been no systematic and comprehensive study in Ukrainian linguistics of borrowings in modern Ukrainian. The available seminal Western scholarly publications on the development of modern literary Ukrainian either touch upon the question within a broader context of the language development (Shevelov 1989) or discuss it in general terms, neither covering all vocabulary domains of the lexical system nor providing any substantial lists of loans and times of their borrowing (Wexler 1974). Needless to say, these sources do not cover the current period. In contrast, scholarly works of Ukrainian Soviet linguists reveal recurring shortcomings such as a lack of chronological consistency, nearly exclusive focus on the role of Russian in the history of Ukrainian language development, and down-grading and sketchy descriptions of other sources of borrowing such as Polish and West European languages (Vynnyk 1983;

Bilodid 1973; Rusanivs'kyi 2001). For instance, the major work of Ukrainian Soviet lexicology *Istoriia ukraïns'koï movy: leksyka i frazeolohiia* published in 1983 by the Ukrainian Academy of Science and Linguistic Institute of O.O. Potebnia devotes only 13 pages to the discussion of the influences of foreign languages on Ukrainian during the course of its entire history. Interestingly, its authors also avoid naming source languages for many loans, quoting instead Ukrainian writers in whose works these words are encountered. In the other seminal work of Ukrainian Soviet linguistics, the four-volume *Suchasna ukraïns'ka mova* published in 1973 and edited by I.K. Bilodid, lexical borrowings from French, German and English into Ukrainian are covered on two pages only.

The contemporary period in lexical development, including the issue of borrowings, has increasingly been drawing the attention of Ukrainian linguists. There are a number of recent scholarly articles and a dissertation on the aspects of current lexical changes and new borrowings in individual vocabulary domains (Symonenko 1993; Mazuryk 1998; Mas'ko 2000; Polkovsky 2002). Other Slavic languages, Russian in particular, have received more scholarly attention in this domain of research. For instance, Comrie et al. (1996) in *The Russian Language in the Twentieth Century* and Ryazanova-Clarke and Wade's (1999) in *The Russian Language Today* discuss in great detail lexical development and borrowings in twentieth century Russian, provide clear-cut periodization, present socio-political background, identify major word-formation procedures, and provide semantic groups of borrowings.

My thesis is an attempt to contribute to the description of the current lexical processes in contemporary Ukrainian by discussing recent and re-activated English borrowings in a specific single vocabulary domain – show-business terminology.

The study consists of five chapters. Chapter 1 introduces the focus of the study. In Chapter 2, characteristics of linguistic borrowing and its place in the lexical development of a language are discussed. Chapter 3 covers developments of the Ukrainian lexical system with regard to the loans in the period from the nineteenth to the twentieth centuries (until 1985) and outlines major sources for borrowing in this period. This chapter also provides an account of the current sociolinguistic situation in Ukraine in order to make the description of the process of the lexical borrowing in focus more meaningful within the broader context of the language development in general. Chapter 4 represents the core of the present study. It describes the methodologies applied in the analysis of semantic and morphological processes of loanword assimilation in contemporary Ukrainian. Results of each type of the analysis are discussed in detail in the dedicated sections. Further the results are summarized in Chapter 5. Also, several interesting topics of future research are suggested in this chapter. A bibliographic list of consulted scholarly sources and six appendices containing the data used in the present analysis conclude the thesis.

CHAPTER 2: BORROWING AS A LINGUISTIC PROCESS

“Perhaps the only linguistic universal upon which all investigators agree – including psychologists, anthropologists and linguists – is that languages change through time” (Foster 1965: 5). Such a change is always induced by political, economic or social change in a society which may be caused by either internal or external factors. “Certain factors, however, sometimes affect languages to speed up their normal rate of change, so that within one or two generations more change may come about than would normally occur in centuries” (Foster 1965: 5). One such factor is the deliberate, carefully considered and concerted activities of language planners, but accelerated language change most often is the result of an uncontrolled natural process of adapting a language to the needs of immediate life.

Various levels of a language system have different capabilities of changing. Linguists consider the grammatical system of a language to be the most conservative. However various levels within the grammatical system also differ in their predisposition to borrowing, with syntax being the most reluctant to change. Less so are some morphological aspects and, in particular, word-formatory processes.

The phonological system change is another notoriously slow procedure. For instance, Ukrainian added only two extra phonemes /f/ and /g/ in the course of its long history. “The former was introduced in loan-words which entered Old Ukrainian with Christianization, mostly from Greek. ... [W]ith the growing influx of loan-words from Greek, western European and other sources a new sound and phoneme was introduced, namely labialized fricative x^w , However, in the language of educated x^w was

considered vulgar and *f* was accepted, probably on the Russian and Polish pattern” (Shevelov 1993: 951). In the case of the /g/ phoneme, it was re-introduced into Ukrainian, mostly in the loanwords of western origin as well as from other Slavic languages, such as Russian and Polish.

In contrast to phonology and syntax, vocabulary is considered the most dynamic and susceptible to change. New words enter the lexical system in great numbers; some existing lexical items become archaisms or obsolete. Even within the lexicon, various vocabulary groups possess different inherent “changeability” properties¹.

Each language has a variety of linguistic means readily available for the development of new lexis that reflects novel aspects of reality. Neologisms can be created by means of morphological or semantic derivations, and lexical borrowing (see 4.2 for more details). Curiously, only a fraction of modern coinages are made with the input of linguists.

Word formation appears to be the most significant and productive tool for coining neologisms. For instance, in Russian, according to Kotelova, word formation “accounts for about 85 per cent of new forms, while semantic neologisms account for only about 8 per cent and loans for about 7 per cent of new vocabulary in recent times” (cited in Ryazanova-Clarke and Wade 1999: 169). However, no such data is available for Ukrainian.

Semantic derivation represents another method of vocabulary expansion. This process involves semantic change in already existing lexical items, which results either in the emergence of new meanings or re-distribution of their semantic components. In the

¹ As to my knowledge, there are no studies on changeability properties of various individual vocabulary groups. However, my observations suggest that some vocabulary domains, for example slang, tend to have a higher changeability rate than others.

latter case, the change brings about the re-interpretation of a lexical item (see 4.1 for more details).

Borrowing is another important source of lexical development. The rate of borrowing differs in various periods of language history. It surges up at times when new linguistic resources are sought to reflect the changing environment. In cases when social transformation is rapid and new linguistic resources are needed promptly, the time constraint gives an additional advantage to borrowing rather than the slower process of developing native words (Ryazanova-Clarke and Wade 1999: 136). Borrowings are often subject to ideological loading and linguistic purism. Negative attitudes towards everything foreign, propaganda and nationalistic feelings normally cause a decrease in the number of new borrowings and an overall reduction in the use of words of foreign origin.

“Some languages borrow heavily; others coin or calque terms of their own from native material; and all are capricious and unpredictable in their linguistic appropriations. Normally, however, a word, if borrowed, represents a novel idea, practice or object; and a collection of such borrowings has real significance” as to the influence of one nation on another (Kirkconnell 1952: 18-19). Further to the above-mentioned ‘novelty’ reason for borrowing, Ryazanova-Clarke and Wade (1999: 138-139) point out an additional three reasons for resorting to foreign words and expressions:

- the need to differentiate one meaning from another (i.e., when a foreign word is introduced to close the semantic gap because a native word or expression does not cover the entire semantic area);

- the acceptance of a loan into the language according to the principle of language economy (i.e., when, out of two forms denoting the same referent, a single-word loan is favored over a native phrase); and
- the preference for a loan over native words due to socio-psychological factors, such as the prestigious status of a foreign word.

Unlike morphological and semantic derivations, which draw mostly upon native resources or fully integrated foreign-origin material, the borrowed foreign words undergo a process of linguistic adaptation. Assimilation rates differ in each individual case, depending on whether a new loan fills a lexical gap or simply creates a lexical doublet.

In the early stages of assimilation, it is typical for a borrowing to display variation in use and sometimes in form. Borrowed words in this phase can be phonetically unstable, a characteristic which may or may not be manifest in their spelling. In addition, some loans are adopted virtually unchanged in their original spelling form into the borrowing languages which have entirely different script systems.

Selectiveness is another distinctive feature of lexical borrowing. "... [A] loan word in the target language seldom coincides in all meanings and semantic components with its equivalent in the source language. More often than not, borrowing is restricted to a specific single meaning" (Ryazanova-Clarke and Wade 1999: 155).

In the process of adoption, a new loan may also diverge from its original meaning owing to the difference in external realia surrounding the speakers of the donor and target languages. Another reason for such divergence may be the availability of a competing synonymous native word, in which case the two diverge either semantically or

stylistically. Alternatively, one of the lexical doublets might be absorbed by another, become marginalized or even disappear. “The emergence of a new word often reshapes the semantic and thematic lexical groups to which the word belongs, and re-distributes semantic components among members of the group. Where a word with a similar meaning already exists ..., semantic shift takes place” (Ryazanova-Clarke and Wade 1999: 158).

The process of re-borrowing is not unusual. This involves surplus borrowing, which occurs in already existing concepts, which are themselves loans.

A loanword is normally considered to be completely assimilated into the language when it demonstrates derivational activity. “[A]ssimilation need not be total, ... , this partial assimilation of borrowed words is an extremely common phenomenon ...in ... languages. The completely unassimilated loan-word is at one end of a scale which has at the other end items bearing no formal resemblance to the foreign words on which they are based. Such words are called loan translations (or calques)” (Hudson 1996: 58).

In sum, lexical borrowing represents an essential source of vocabulary expansion. It is usually a naturally uncontrolled and complex process involving phonetic, morphological, semantic and graphic word assimilation. The result is difficult to predict and varies in each individual case. A new loan can become anything from a fully assimilated word or expression to a marginalized exoticism, or can even disappear altogether.

CHAPTER 3: HISTORICAL OVERVIEW AND CURRENT SOCIOLINGUISTIC FACTORS OF LEXICAL BORROWING INTO UKRAINIAN

Borrowing is an essential source of lexical expansion of any language. Ukrainian has long been subject to foreign influences due to political, economic and religious factors. Its lexicon is comprised of a great number of loans from various languages, the European ones in particular. Some of these loans remain on the periphery of the lexical system and are considered exoticisms; others have been fully assimilated and are no longer felt as non-native to speakers of Ukrainian (e.g., *хлопець* ‘boy’ and *влада* ‘power’ from Polish, *козак* ‘Cossack’ and *запбюз* ‘pumpkin’ from Turkic languages). In the course of its history, modern literary Ukrainian has been greatly influenced by Russian and Polish. Understandably, numerous lexical borrowings came directly from these two languages or through their medium. The following major linguistic and extralinguistic factors account for this fact:

- the linguistic contiguity of Ukrainian with Polish and Russian and wide-spread bilingualism among Ukrainians;
- the fact that development of modern literary Polish and Russian started earlier than that of modern literary Ukrainian (Vinokur 1971: 108-125; Klemensiewicz 1974: 495-666; de Bray 1980: 233-234; Uspenskii 1985);
- the absence of Ukrainian statehood, division of Ukrainian lands between two empires, as well as denial of an independent status for Ukrainian, its outright

oppression in the Russian Empire and covert anti-Ukrainianization in the Austro-Hungarian Empire².

Traditionally, the history of modern literary Ukrainian starts its count from the publication of Kotliarevskyi's *Eneida* in 1798 (Ukrains'ka mova: entsyklopediia 2000: 217). And although this and other periodizations given below are rather provisional since language development is a continuous process, I adopt this time frame for the further historical overview of lexical borrowings into literary Ukrainian in the nineteenth and twentieth centuries.

Beginning of 19th century – 1917

In the nineteenth century, lexical borrowing from Polish and Russian into Ukrainian was not a new phenomenon. The pattern of borrowing continued from previous centuries. However, according to Wexler (1974) the existing political factors, dividing the nation and creating unfavorable conditions for the development of common literary Ukrainian in conjunction with the increasing ignorance towards the language by native Ukrainians, only intensified the rate of borrowing.

“Observers cite ignorance of the native language as the primary reason for borrowing foreign vocabulary – in the Western Ukraine from Polish and in the Eastern Ukraine from Russian. Borrowing from the contiguous languages had assumed such proportions that one writer was prompted to characterize the literary language in the Eastern Ukraine as a peculiarly Ukrainianized form of Russian. Eastern Ukrainian writers are accused of adopting Russian words and accommodating them to Ukrainian phonological and morphological norms: ...” (Wexler 1974: 42).

² For more information on the Ukrainian situation at the end of the nineteenth and the first half of the twentieth centuries, see George Y. Shevelov's (1989) *The Ukrainian Language in the First Half of the Twentieth Century (1900-1941): Its State and Status*.

In the period from 1840s to the beginning of the twentieth century, the tremendous influence of Polish and Russian is also indirectly attested by the virtual absence of any attention to other foreign influences in the linguistic discussions. While the regulators of the nineteenth and early twentieth centuries agreed that the foundation of modern standard Ukrainian should be anchored in contemporary colloquial resources, which were relatively free from Russian and Polish influences, they were divided as to the degree of non-native expansion of Ukrainian lexicon. "Discussion of nonnative enrichment other than from Church Slavic [was] mainly directed towards Russian and Polish influences. Attitudes of regulators [varied] from closure to slight opening; but no regulators favor[ed] widespread nonnative enrichment" (Wexler 1974: 59).

As the development of new styles, technical and abstract vocabulary in literary Ukrainian continued, it became increasingly obvious that native colloquial and archaic resources alone were insufficient in providing all the terms necessary to name new concepts with which Ukrainians were previously unfamiliar.

"Western [Ukrainian] regulators exhibit an earlier awareness of the inadequacy of contemporary resources than do Easterners. This may be explained by the lack of opportunity Easterners had to employ their language in technical and journalistic writing. ... In the Eastern Ukraine, the adequacy of the colloquial language to meet the needs of the new press is frequently brought into question after 1905" (Wexler 1974: 55-56).

Regulators consider native neologisms, Galician literary tradition and non-native material as three potential sources of supplementary lexical expansion. All three sources figured throughout the discussions of the nineteenth and twentieth centuries, but the importance of each source varied through time. In the earliest years of linguistic discussions in Ukraine, from approximately 1840 to 1860, regulators were chiefly

concerned with Russian, Polish, and Church Slavic as supplementary sources of vocabulary expansion (Wexler 1974: 58). Although in this period there was no discussion of specifically international material, “according to researchers as many as 1,000 international lexemes were borrowed into literary Ukrainian in the period from 1860s till the first decade of the twentieth century to name various notions in social, ideological, philosophical and cultural spheres. And taking into account lexis from other groups, the number might come close to 2,500 lexemes. ... Some of these loans were interim or short-lived, some others remained at the periphery of the lexical system” (Rusanivs’kyi 2001: 249-250, translation SK).

“Though one regulator groups internationalisms (“classicisms”) together with undesirable Polish and Russian elements which are earmarked for elimination, most regulators sanction international material widely used in the colloquial; international terms like *telehraf* ‘telegraph’, *kontora* ‘office’, *teatr* ‘theatre’, *agent* ‘agent’, and *hazeta* ‘newspaper’ are acceptable since they are even used by the illiterate masses” (Wexler 1974: 63).

In the nineteenth and the beginning of the twentieth centuries, the borrowed foreign words underwent morphological adaptation. Since the same loanword could be borrowed simultaneously through Polish and Russian, it often had two gender forms: Russian variant usually acquired masculine gender and Polish - feminine (e.g., *клас* – *кляса* ‘class’, *зал* – *зала*, *зая*, *сая* ‘hall, room ‘chamber’) (Rusanivs’kyi 2001: 250). Ukrainian regulators also asserted that loans be assimilated on the basis of their form in the source language, and not on the phonological and morphological shape they acquired in intermediary languages.

“International words which enter Russian through the intermediary of German often have acquired in transit the German infix *-ir-* (e.g., Russian *analizirovat* ‘to analyze’), but Ukrainian purists advocate the form without the German infix – *analizuvat*. ... French words ending in *-uer* (*acteur* ‘actor’, *régisseur* ‘stage manager’) should be adopted in Ukrainian as *-er/-or* rather than in *-ër*, since the former is a closer rendition of the original French pronunciation. Ukrainian *actór*,

reżyser resemble Polish *actor*, *reżyser* rather than Russian *actër*, *reżyssër*” (Wexler 1974: 65).

During this period, calquing was a common way of adopting abstract lexicon. It was a way to avoid direct borrowing. Double calquing was characteristic for borrowings through Russian (Vynnyk 1983: 709). In addition, some borrowings were entering Ukrainian alongside coining of native neologisms. As a result, some doublet lexical items existed in abstract lexicon and technical terminology. This phenomenon was first observed in the second half of the nineteenth century and was still present in the first two decades of the twentieth century (Rusanivs’kyi 2001: 249, 250). Moreover, translations of classic world literature by the such great Ukrainian writers and poets as A. Staryts’kyi, I. Franko, P. Hrabovs’kyi, Lesia Ukraïнка, A. Kryms’kyi and others (Rusanivs’kyi 2001: 249) were of great significance for the borrowing process.

“The revolution of 1905 became a turning-point in the ‘politization’ of the general vocabulary; in particular, it accelerated the slow spread of existing loan-words to new social spheres. ... Newspapers and political speeches were responsible for extending the vocabularies of their audiences ...” (Comrie 1996: 190). “Eastern Ukrainian speakers in the villages frequently complain[ed] that the language of the local press [was] difficult to understand because of numerous foreign loans and loan translations on foreign models” (Wexler 1974: 56). Note that the general literacy level of the Ukrainian population was extremely low, and the number and circulation of Ukrainian-language publications were quite limited.

The beginning of the twentieth century saw the start of unprecedented technological development and scientific discoveries. It was the time of the spread of telephone, photography, cinema, aviation, and automobiles (Comrie 1996: 188-189).

These developments promoted a great influx and use of international terminology based on Latin and Greek word-building elements in Ukrainian. In this period, Russian technical terminology, which originated from German, French, Dutch and English, increasingly entered Ukrainian lexicon. Along with these loans, some changes in the approach to borrowings in Russian in the end of the nineteenth and the beginning of the twentieth century were carried into the Ukrainian lexical system through. “The first element of change concerned the status of French. In the names of new artifacts, French competed with German and English German was popular in the 1900s and early 1910s, in particular among Socialists and Marxists; however, it fell out of grace during the First World War, owing to anti-German feelings aroused by the war, but these had little lasting effects” (Comrie 1996: 188-189). English was clearly perceived as a fashionable language and a prestigious source of new loanwords.

1917 – 1940

“After a lapse of nearly two centuries, the Ukrainian language again became the language of the state legislation, of the state administration, of public gatherings, and of the army” (Shevelov 1989: 73)³. In the years following the revolution of 1917, language planners were concerned with the problems of refining the literary language and preparing it for functioning in all spheres of life. As a result, extensive lexicographic activity was being carried out. Thus, in the period from 1917 to 1919, three Ukrainian-Russian and fifteen Russian-Ukrainian dictionaries were published (Shevelov 1989: 79). In fact, the revolution of 1917 did not accelerate the rate of borrowings from western languages. This

³ This statement by George Shevelov refers to the developments in the Soviet Ukraine. In the period from the Revolution of 1917 till the beginning of the World War I, Western Ukraine remained under the Polish, Czechoslovak and Romanian rules.

conclusion can be drawn based on the parallels with the Russian language development of the period. “The lexical borrowings from foreign sources [into Russian] which were attested in the post-Revolutionary decade were few and far between” (Ryazanova-Clarke and Wade 1999: 4).

“At the same time, it is important to remember that this was the period when loan-words from the preceding years were being digested by the masses. ... [T]he existing loan-words were being borrowed from one social variety to another. ... The major difference between this period and the first two decades of the twentieth century consisted in the mass spread of the vocabulary previously limited to certain speech varieties: many professional, technological, political words became part of the more general vocabulary” (Comrie 1996: 192-193).

In late 1920s and early 1930s, the policy of Ukrainianization in the Soviet Ukraine and a number of active linguistic commissions and institutes made it possible to centrally coordinate and expand terminological activity, accelerate standardization of the literary language and implement a variety of other language planning activities promoting the status and use of Ukrainian. “Regulators no longer fear[ed] that the introduction of foreign words and neologisms [would] alienate the reading public. The subject of discussion [then was] precisely which supplementary means to adopt” (Wexler 1974: 126). With respect to creating technical terminology, regulators advocated further foreign borrowing (mostly international).

During the first Five-Year Plan (1928-33) the number of loan-words from foreign sources increased (Comrie 1996: 205). In the period from 1928 to 1940, the borrowed foreign words basically named new concepts and objects belonging to the following three vocabulary subgroups: (1) words naming machines, mechanisms and technical processes; (2) words denoting concepts in everyday life; and (3) words denoting sporting terms. The majority of the loan words fall into the first subgroup (Ryazanova-Clarke and Wade 1999: 19). “The shift from French to English as the source language of borrowing actively

continued in the 1920s. It is worthy of note that by the late 1920s English had become the predominant source of borrowings” (Comrie 1996: 193, 205). However, by the middle of the 1930s, with the tightening of Stalin’s regime and alienation from the West, the number of borrowings decreased and the attitude to everything foreign became increasingly negative. “The increasing control of the state over many aspects of everyday life, including censorship and language planning, was also an effective tool in monitoring the number of new borrowings in the press and literature” (Comrie 1996: 205).

The period of Ukrainianization was also characterized by the compilation of technical dictionaries. However, similar to the post-revolution years, the published dictionaries were Russian-Ukrainian or Ukrainian-Russian. “There were almost no dictionaries based on other languages other than Russian, the single apparent exception being I. Sharovol’s’kyi’s German-Ukrainian dictionary (1929)” (Shevelov 1989: 130).

A specific vocabulary group within the Ukrainian lexicon, which is particularly affluent and productive throughout this and other periods of the Soviet rule in Ukraine, is the so-called Sovietisms. “... [T]he language absorbed a great number of Sovietisms in the areas of administration and ideology, which more often than not were [loanwords and] loan translations from Russian, although many were not slavish translations” (Shevelov 1989: 170).

Language planners of the 1920s continued to consider Polish and Russian influences as detrimental to literary Ukrainian and, as in the previous period, favored native colloquial resources. However, in the early 1930s Eastern Ukrainian regulators made a shift away from some of the prescriptive principles previously accepted in Eastern and Western Ukraine (Wexler 1974: 157). “A keystone of prescriptive principles of 1930s [was] broad opening to Russian models and materials. Similarity with Russian

[was] sought on many levels of the language” (Wexler 1974: 159). Politicians were setting the tone of the discussion and taking the place of academicians. Regulators of the 1920s were specifically criticized for favoring forms shared with Polish over forms shared with Russian.

“They are also accused of favoring dialectisms and archaisms in order to render the language as different from Russian as possible. These dialectisms and archaisms were being replaced with variants closely resembling Russian forms and with internationalisms existing in Russian. As a result, western Ukrainian material is to be eliminated from the standard language. ... Dialectisms are defined now specifically as elements not shared with Russian but shared with Polish. ... Moreover, throughout the [linguistic] attacks of the 1930s, there is no clear definition of what constitutes a “Polonism”. Material labeled as a Polonism had to be replaced from a root shared with Russian (Wexler 1974: 158,159).

More than their predecessors in the 1920s, language planners of the 1930s widely favor international vocabulary to supplement the resources of Ukrainian:

“The language is broadly open to internationalisms. A significant departure from previous principles is that Russian is designated the major source of internationalisms. International terms in Ukrainian must emulate the shape they have acquired in Russian; native doublets are sometimes allowed in terminologies, but only as second variants. International material already in use in Ukrainian but deviating phonologically or morphologically from the forms used in Russian is readjusted to resemble the Russian forms. For the same reason, many words of international origin which Russian has accepted with the German suffix *-ir-* should have the same morphological shape in Ukrainian Regulators are now less enthusiastic than their predecessors about neologisms as a potential source of enrichment. ... Previous attempts to replace international vocabulary with native neologism are condemned” (Wexler 1974: 162-163).

Starting from 1935 Russian word-forming affixes, which were frowned upon by earlier regulators, were actively introduced into Ukrainian (e.g., noun suffixes *-chyk*, *-shchyk*, *-ka*, *-cha* as in *riadnyk* vs. *riadchyk* ‘hirer, contractor, bargainer’, *dostava* vs. *dostavka* ‘delivery’). “In the event of morphological doublets in Ukrainian, regulators select the variant which is attested in Russian” (Wexler 1974: 159-160).

In general, the last decade of the considered period is characterized by the Soviet language planning efforts to bring Ukrainian closer to Russian at all linguistic levels. This resulted in unprecedented wide-scale borrowing from or through Russian into Ukrainian, as well as the re-modeling of the already existing lexicon. This period also marks discontinuation of the Polish influences on the development of literary Ukrainian and the deliberate exclusion of Western Ukrainian regulators, who adhered to the puristic principles throughout the 1920s and 1930s, from the linguistic discussions and language standardization process in Eastern Ukraine.

1940 – 1953

Compared to the pre-war period, the war years saw a considerable drop in the rate of lexical borrowing from Western languages. This can be explained by strong puristic attitudes raised by the greater awareness of national pride during the war. The loans which actively circulated in this period were specifically connected with military matters and were mostly German loans. “In general, the attitude towards German loan-words was understandably negative, and the tendency was to use German words related to the War if they had negative connotations” (Comrie 1996: 207). “However, they can hardly be considered as loans, falling rather into the category of short-lived exoticisms. After the war, a good many of these words found a home in historical scholarship and fiction” (Ryazanova-Clarke and Wade 1999: 26).

“The reluctance to borrow foreign words was even stronger after the War, in the late 1940s and early 1950s. These were the years of struggle against Cosmopolitanism, when efforts were made to restrain borrowing and to ‘purify’ the language by rejecting existing loan-words. ... Because of the Cold War, this period differed from the earlier periods discussed above in the increasing hostility towards the United States and Western Europe, which resulted in the rise of negative attitudes towards English borrowings” (Comrie 1996: 207).

In Ukrainian, a number of sports terms of English origin were changed: *holkiper* / *vorotar* ‘goalkeeper’, *havybek* / *pivzahasnyk* ‘halfback’ (Wexler 1974: 192).

Post-war prescriptive norms with regard to borrowing from Russian continued the language planning principles of the 1930s. Whenever Ukrainian was in need of new words, language planners suggested turning directly to Russian for material and models. The Ukrainian literary language was held open to broad borrowing from Russian. For example, some shared word-forming devices, which were not productive in Ukrainian but productive in Russian, were activated as a productive category in Ukrainian (e.g., nominal suffix *-tel*’ as in *ljubytel*’ ‘lover; amateur’ and adjectival suffixes *-ushch* / *-iashch* as in *hriadushchii* ‘approaching’ and *mysliashchii* ‘thinking, intellectual’) (Wexler 1974: 182, 184-185).

1953 – 1969

“The relaxation in relations with the outside world that came with Stalin’s death in 1953 did not have much immediate effect on the vocabulary. An increase in the rate of borrowing foreign words, however, does not become noticeable until 1960s. Increasingly, some of the borrowings, primarily those from English, that became frequent in 1960s, were actually the revived earlier borrowings of the 1920s ...” (Comrie 1996: 210-211).

Interest in foreign cultural phenomena, intensification of intercultural and international communication and opportunities for the Soviet people to travel abroad during Khrushchev’s ‘thaw’ found their reflection in the vocabulary. The number of lexical borrowings during this period was larger than that in the pre-war and post-war years. In keeping with the linguistic practices of the preceding two periods, international words were borrowed through Russian. The semantic and thematic range of new lexical

borrowings changed in comparison to the previous periods. “If in the previous period the borrowing of technical terminology had prevailed, and even then was rather sporadic, from the late 1950s borrowing was wide ranging and included words relating to social, political and cultural issues and to everyday life. ... The majority of the new loan words denoted new concepts and objects”, remark Ryazanova-Clarke and Wade with respect to Russian (1999: 36). Not surprisingly, numerous exoticisms which reflected Western lifestyles carried negative overtones. Among these were Americanisms such as *best-seller*, *western*, *musical*, *pop-art*, *striptease*, *superman*, etc. (Ryazanova-Clarke and Wade 1999: 38).

“The active use of new loans, particularly exotic Americanisms, was a distinctive feature of the poetry of the generation of шестидесятники ‘people of the 1960s’. The use of foreign words for them had overtones of Westernised intellectualism and signalled a divergence from the Soviet xenophobic tradition” (Ryazanova-Clarke and Wade 1999: 40).

During this period, prescriptive principles in Ukrainian did not change greatly. The principle of the convergence of Russian and Ukrainian in vocabulary remained in effect. International material which was used in Russian was adopted in Ukrainian. According to the prescriptive norms, international terms were to supplant native neologisms and keep the same phonological shape as they had in Russian. In some cases, original Ukrainian terms which render the meaning of the international term exactly could be retained, but only as the second variant (Wexler 1974: 189). It should be pointed out that during this period, in Russian, the treatment of the phonetic shape of loan-words underwent changes. “The nineteenth and the early twentieth centuries were characterized by the tendency to transliterate the borrowed word; in the 1920s - early 1950s the adoption of loanwords

shifted towards transcription, and since the late 1950s practical transcription has become increasingly popular” (Comrie 1996: 211).

Once again, word-forming patterns held in common by the two languages, but which were productive in Russian and unproductive in Ukrainian, were activated as productive patterns in Ukrainian. Thus, the highly productive nominal suffix *-ka* added to verbal stems in Russian became productive in Ukrainian (Ukr. *napaika* ‘piece soldered on’, cf. Russian *napaika*). In addition, international morphemes in Russian such as *anty-*, *akvo-*, *avia-*, *a-* and some others were also promulgated for Ukrainian technical terms (Wexler 1974: 188-189).

1970 – 1985

This period may be characterized as particularly unfavorable for the development of the Ukrainian language. The decrease in the use and areas of functioning of Ukrainian continued due to the on-going process of Russification. The cultural revival spearheaded by *shestydesiatnyky* was curtailed by repressions of the Ukrainian intelligentsia. Prescriptive principles in Ukrainian reiterated those observed for the Russian language of the period. Lexical borrowings from Western languages into Russian and, by extension, into Ukrainian were discouraged as a result of the deterioration of the political climate in relations with the West in the period from 1970s until early 1980s. Negative language attitudes and the abundance in the language of recent loan-words, adopted in the late 1950s and in the 1960s, account for the drop in borrowings in this period.

As Ryazanova-Clarke and Wade point out with regard to Russian (1999: 60): “Foreign language borrowings of the period tend to be primarily from Anglo-American sources, a tendency which was universal rather than typical of Russian only”. On the

other hand, “the low number of borrowings was compensated, in part, by the growing number of calques, both individual words and word combinations” (Comrie 1996: 213). The same holds true for Ukrainian, since it was borrowing the majority of the foreign words and expressions through Russian. Double calquing became a productive way of adopting loanwords and expressions into Ukrainian through Russian.

Most of the new borrowings were determined by the development of computer and video technologies. Some of the loans were short-lived due to rapid changes in the field of technology. Several acronyms, which were created by translating the components of foreign acronyms and then creating new acronyms on this basis, have appeared (e.g., *СНІД* (синдром набутого імунodefіциту) ‘AIDS’, *НЛО* (непізнаний літаючий об’єкт) ‘UFO’, *ПК* (персональний комп’ютер) ‘PC’).

A characteristic feature of the official discourse of this period was a new wave of ideologization and flourishing of the so-called Soviet “newspeak”. The latter abounded in excessive metaphors and exaggerations (e.g., *багатостраждальна земля В’єтнаму* ‘long suffering land of Vietnam’, *братське єднання народів* ‘fraternal unity of nations’). All of these were loan translations from Russian and some coinages sounded rather clumsy in Ukrainian since they contained phonologically adapted Russian words (e.g., *монолітна єдність* ‘monolithic unity’, *майстер високих урожаїв* ‘master of the high harvest’) (Polkovsky 2002: 49-50).

1985 - 2003

The advent of Perestroika and the policy of Glasnost in the former Soviet Union marked the beginning of a new period in the development of the Ukrainian language. The freedom of speech, de-ideologization of society and the re-assessment of values could not

but have an effect on the vocabulary. The result of the above developments was an intensification of all linguistic processes and the liberalization of language usage.

The following two processes related to lexical borrowing began in 1985 and have intensified after Ukraine's independence in 1991: (1) re-interpretation of ideologically-loaded loans and activation of older ones, and (2) exceptionally high borrowing rate of overwhelmingly English-origin terminology. In the first case, formerly ideologically-loaded foreign loans shed their negative overtones and come to denote referents in Ukrainian realia. The second process in effect until the present is the result of the unprecedented exposure to Western influence following the end of the Cold War and the adoption of new concepts, ideas and objects. Foreign words and expressions borrowed to name new realia overwhelmingly come from the English language. It is, however, not always realized that many of the foreign-sounding words are hardly new. They are simply re-activated loans which for various reasons remained at the periphery of the lexis prior to this period (e.g., *шоу* 'show', *казино* 'casino', *бестселер* 'best-seller').

The unrestrained influx of English-origin loans into Ukrainian is rather universal for languages around the world and is understandable, given the current role of English as lingua franca of international communication and the language of science⁴. The global role of English raises the language's prestige among Ukrainians and motivates them, in particular young people, to learn it. Often, knowledge of English either gives a competitive edge or is a must in career development. It opens educational and traveling opportunities. In addition, today's advancements in information technologies, easy Internet access to English-language resources and aggressive ESL policies simplify and

⁴ For more information on English as a global lingua franca, refer to Eugene Eoyang's (1999) *The Worldliness of the English Language: A Lingua Franca Past and Future* and Gaylord R. Haas' (1995) *'English Creep': English as a Lingua Franca of Corporate and Technological Globalization*.

accelerate the learning of English by Ukrainians. Although it would be misleading to claim the existence of any degree of Ukrainian-English bilingualism, one can certainly argue the prestige and ever increasing knowledge of this foreign language in Ukraine undoubtedly facilitates the process of lexical borrowing from English.

The extremely dynamic current state of the lexical systems poses a formidable challenge to lexicographers. It is inevitable that their dictionaries and glossaries are published with some time delay, after a borrowing or its equivalents have already entered the discourse. The mass media rather than linguists are at the forefront in today's lexicological activities. Journalists are in immediate need of linguistic resources to name novelty things and have the necessary power to diffuse a neologism among the public. In situations in which linguistic resources are needed promptly, the time constraint gives an additional advantage to borrowing rather than the slower process of developing native lexical items.

It should also be noted that the lasting effect of the nearly 60-year language planning efforts to bring Ukrainian closer to Russian and the constant discouragement of the creation of purely Ukrainian neologisms in favor of the linguistic forms already existing in Russian can still be felt. This is demonstrated in the spelling of recent and re-activated English loans in Ukrainian, which strongly suggests that they were borrowed through the medium of Russian. Thus, if directly borrowed from English into Ukrainian, such adopted loanwords as *xim*, *xin-xon*, *хард-рок*, *кастінг*, *рекордінговий* would have been rendered as *zim* or *zım*, *zin-zon* or *zın-zon*, *гард-рок*, *каїстинг* or *кастінг*, *рекординтовий* or *рекордінтовий*. Nevertheless, examples of attempts to re-naturalize such "Russified" loans along the lines of conventional spelling norms of foreign words in Ukrainian can be found, but they are few and far between.

As the foregoing demonstrates, the combination of the above sociolinguistic factors favors extensive lexical borrowing from English during the current period of lexical development. In their turn, the heritage of the Soviet-time language planning and Russian-Ukrainian language contacts are accountable for the continuing pattern of borrowing through Russian or the harmonization of loan-forms in Ukrainian with those adopted in Russian.

CHAPTER 4: ANALYSIS OF RECENT AND RE-ACTIVATED ENGLISH BORROWINGS IN THE UKRAINIAN SHOW-BUSINESS LEXICON

The term ‘show business’ embraces many individual forms of entertaining art. Although English dictionaries (OED-1989 and Webster’s-1976) fail to name all domains of ‘show business’, all and any for-profit form of performing art meant for public viewing can be defined as belonging to this category. For this reason, the analyzed corpus of loans has to be narrowed down to a limited number of specific show-business domains. For the purpose of this study the domains of television, motion pictures and music are considered. The functional domain of the loans in focus is electronic and printed mass media. Due to their accessibility and ease-of-processing, most of the consulted sources are on-line publications and websites of well-known, reputable Ukrainian enterprises. They consist of major television stations, music magazines, websites of major Ukrainian musical festivals, and movie theatre websites (for the complete list of data sources see Appendix A: Consulted Data Sources). It should also be noted that some of the loans selected from the above sources represent general entertainment-related terminology, which can be shared across several thematic groups of show-business vocabulary (e.g., *нічний клуб* ‘night club’, *номінант* ‘nominee’, *імідж* ‘image’, *фан* ‘fan’, etc.). These are also included into the analysis. The corpus of the present analysis is approximately 45,000 word tokens.

The selection of new and recently re-activated borrowings is done on the basis of available literature on recent borrowings and at the author’s sole discretion based on linguistic competence both in Ukrainian and English, as well as experience and exposure

to show-business practices in Canada and Ukraine⁵. Particular caution is exercised not to mistake code-switching currently abundant in entertainment texts for loans. When uncertain about the time and source of a lexical borrowing, an etymological dictionary, dictionaries of foreign words and new Ukrainian and Russian dictionaries⁶ are consulted. Those items that are considered loans are included in further analysis. If available, all current definitions of the new and re-activated loans are taken from the following two latest and most comprehensive dictionaries – V.T. Busel's *Velykyi tlumachnyi slovnyk suchasnoi ukrains'koï movy* (2001) [VTSSUM] and an on-line version of T.F. Efremova's *Novyi slovar' russkogo iazyka* (2000) [NSRIa]. Note that it is particularly difficult to identify and determine the time of borrowing of supposed loan translations, since they are not accounted in any of the Ukrainian or Russian dictionaries due to the dictionaries' single-word entry structure. The short-listed corpus of new and re-activated loans is then subjected to the following comprehensive semantic and morphological analyses, presented below.

4.1 Semantic analysis

4.1.1 Methodology

The present semantic analysis is based on the premises of the structural approach to the semantic meaning. The structural principles maintain that “to understand the meaning of

⁵ There are two major factors that have influenced the author's decision to rely on the frequency of hit in search results and personal linguistic judgment in identifying eligible loans for this study. First, in linguistic literature on borrowings there are no defined criteria as to when a foreign word can be formally considered a lexical borrowing in the target language as opposed to its occasional usage in the speech of a limited number of individuals. Second, the majority of recent loans never enter official language dictionaries due to their marginal position in the lexicon or language-purism reasons.

⁶ Throughout this work, it is assumed that the time of adoption and semantics of loans in Ukrainian and Russian are not significantly different. This assumption rests on the similarity of the many present-day socio-linguistic factors as well as the heavy influence of Russian on Ukrainian during the time of the Soviet Union (for example, bilingualism of Ukrainians and dominance of Russian-language mass media in Ukraine). This assumption also justifies the use of some Russian dictionaries and scholarly publications on borrowings in Russian for the purpose of this study.

a word, for instance, we have to understand how it functions together with and in contrast to other, related words” (Goddard 1998: 9). This approach is particularly applicable to the study of lexical borrowings, which are the focus of the present analysis. Lexical borrowings under consideration are discussed as the network of various semantic interrelations associated with them. The methodological principle of comparing and contrasting related words is essential in identifying the active processes of semantic assimilation of English loans in the Ukrainian lexical system.

The following analysis of the loans is aimed at (1) establishment of the specific linguistic reasons for lexical borrowing, (2) identification of individual semantic processes characteristic of the on-going lexical borrowing in the Ukrainian show-business vocabulary, (3) analysis of the lexically superfluous borrowings with regards to their register, and (4) identification of major thematic groups of loans that contribute to the corpus of entertainment vocabulary.

The data analyzed in the sections below are presented in the following two appendices:

Appendix B: Semantic-Reason Classification of Loans

Appendix C: Table of Thematic Groups and Analysis of Referents

(1) Reasons for Borrowing

For the analysis of semantic reasons for lexical borrowings, Ryazanova-Clarke and Wade’s (1999: 138-139) model of *four reasons for borrowing* is used as a theoretical basis for classification. All the collected loans are grouped in accordance with the nature of their semantic relationship to the existing native vocabulary and labeled as Group 1

through 4 (see Appendix B). Each of the following four groups corresponds to a definite reason for borrowing:

- Group 1: the need to name new realia, objects and concepts (e.g., *пейв* ‘rave’, *мюзикл* ‘musical’, *ві-джей* ‘VJ’). Note: Ryazanova-Clarke and Wade maintain that this is the main reason for borrowing;
- Group 2: the need to differentiate one meaning from another; that is when an existing Ukrainian word does not cover all the semantic area of a novelty concept or thing, a foreign word is introduced to close the gap (e.g., *імідж* ‘image’ vs. *образ*, *ремікс* ‘remix’ vs. *аранжування*, *шоу* ‘show’ vs. *концерт*, *телевізійна програма*, *публічне видовище*);
- Group 3: acceptance of a loan into the language in accordance with the principle of language economy; in this case an adequate native equivalent exists, but is bulkier than the borrowed foreign word (e.g., *блокбастер* ‘blockbuster’ vs. *найкасовіший фільм*, *серіал* ‘series’ vs. *багатосерійний фільм*, *мас-медіа* and *мас-медійний* ‘mass media’ vs. *засоби масової інформації*, but not *ЗМІ*);
- Group 4: the preference for a loan over a native word due to socio-psychological factors, such as prestigious status of foreign word over a native equivalent because it symbolizes new lifestyles as opposed to the past. Alternatively, preference for a loan in interpersonal communication might signal belonging to a certain professional or social group. Such usage is often unjustified and involves lexical doublets. Foreign words in this group usually differ from equivalent native words in their register and style

either from the very moment of their borrowing, or develop such qualities over time competing with the native (e.g., frequently used and stylistically neutral doublets: *саундтрек* ‘soundtrack’ vs. *звукова дорожка*, *аніматор* ‘animator’ vs. *мультіплікатор*, *арт* ‘art’ vs. *мистецтво або художнє мистецтво*, *кастинг* ‘casting’ vs. *конкурсний відбір*; examples from the informal registers: *вініл* ‘vinyl’ vs. *платівка*, *денс-/данс-* ‘dance’ vs. *танець*, *танцювальний*; *драмер* ‘drummer’ vs. *барабанищик*).

Loans in Groups 1 and 2 are borrowed for purely semantic reasons: a need to name absolutely new realia for which there are no existing native words, or a need to specify peculiarities of a new concept or object by differentiating it from the meaning of an existing, semantically close native word. In Groups 3 and 4, the reasons for borrowing are non-semantic: language economy and various extralinguistic factors such as prestige.

The list of the analyzed loans is not exhaustive by any means. In addition, quantitative results do not constitute the goal of the analysis. Instead, the inter-group ratio as an indicator of the current semantic patterns of lexical borrowing is given when relevant.

(2) Semantic Processes

Each individual loan is analyzed in terms of the specifics of the semantic adaptation process (e.g., divergence from its meaning in source language in the process of assimilation, re-connotation of meaning, figurative use, and availability of a referent in Ukrainian realia). This allows to identify individual semantic assimilation processes characteristic of the current period of lexical borrowing.

(3) Superfluous Borrowings

In Group 4, special attention is devoted to the issue of the allegedly superfluous nature of a great number of Anglicisms in contemporary Ukrainian. The Group 4 loans are analyzed as to their register to identify any stylistic differences between the doublets. When available, information about the register is taken from the above mentioned two dictionaries. Otherwise, such information is deduced based on available examples of usage from written sources. (For register information, please refer to Appendix B.) Only in cases of absolute doublets with no stylistic differences between a loan and a native equivalent, the loan is considered to be superfluous by nature.

(4) Thematic Groups of Borrowings

Finally, all the loans are grouped thematically (music, motion pictures, television and general lexicon) and according to the nature of their referent (professions and titles, genres, events and their venues, and others). The purpose of this portion of the analysis is to determine the major thematic contributors to the corpus of new show-business borrowings. (See thematic groupings in Appendix C).

4.1.2 Results of Semantic Analysis

4.1.2.1 Reasons for Borrowing

Results of the classification of loans in accordance with their semantic reasons for borrowing support a proposition suggested with respect to Russian by Ryazanova-Clarke and Wade (1999: 138). The authors suggest that the main reason for borrowing is the need to name new goods, objects and concepts. Indeed, the Group 1 loans denoting

referents, which did not exist in Ukrainian before Perestroika and Glasnost, are by far the largest group of all four. These new concepts and objects tend to be borrowed along with their English terms. Absolute novelties in the lifestyles of Ukrainians represent a major part of the loans. These are new music and movie genres, as well as words for technological advancements and realia, which did not exist for ideological reasons. These are discussed in great detail below. Some examples are:

веб-сайт ‘web site’

компакт-диск ‘compact disk’

DVD

іміджмейкер ‘image-maker’

прайм-тайм ‘prime time’

екстрім-шоу ‘extreme show’

Loan translations are also included in this category, since they are merely translations of English expressions and are not genuine native neologisms for emerging new concepts and objects. The analyzed loan translations include both (i) collocations, the meaning of which is not derivable from a combination of the meanings of two words, and (ii) those with quite transparent semantics:

(i) *мильна опера* ‘soap opera’

реальне телебачення ‘reality TV’

екстремальне шоу ‘extreme show’

комедія ситуацій ‘a situation comedy’

(ii) *супутникове телебачення* ‘satellite TV’

телемагазин ‘TV shop/infomercials’

конкурс краси ‘beauty contest’.

Surprisingly, the second largest group of borrowings is Group 4. Loans in this group, for the most part, are doublets with an English loan preferred by some speakers over a native equivalent. This preference is motivated by some socio-psychological factors such as prestige of English and self-affiliation with a certain social or professional group of people. This observation is important for the discussion of the superfluous

borrowings and the language purists' claims about the current 'littering' of the language with unnecessary foreign words (see below).

Compared to Groups 1 and 4, the loans in Group 2 are relatively smaller in number. In this group, the reason for borrowing is to fill the semantic gap existing between a new referent and an available native word. Among the loans in this group, the following two sub-categories can be determined. The first sub-category includes foreign words whose semantic field is wider than that of respective native ones. Consider some examples:

ексклюзивний 'exclusive' vs. *винятковий*

(where *ексклюзивний* has additional semantic components of 'elitist, high class, expensive; not published elsewhere' (Ryazanova-Clarke and Wade 1999: 139));

шоу 'show' vs. *телепрограма* 'TV program', *виступ* 'performance', *концерт* 'concert' (where *шоу* comprises the meaning of all and any of the respective Ukrainian equivalents, adding an element of a particularly entertaining and professional performance).

The second sub-category of the Group 2 loanwords includes foreign words, which denote more specific and semantically narrower referents than those of respective native words. It is this sub-category, which is relatively greater within the Group 2 loans. Some of the examples from this sub-category are the following:

вокаліст 'vocalist' vs. *співак* 'singer'

модель 'model' vs. *манекенниця* 'model'

(according to the definitions of *вокаліст* and *модель* in NSRIa, these loanwords imply higher professionalism compared to the native equivalents);

байкер 'biker' vs. *мотоцикліст* 'motorcyclist' or *велосипедист* 'cyclist'

(in Ukrainian, the word *байкер* means both *мотоцикліст* 'motorcyclist' and *велосипедист* 'cyclist');

відеокліп '(video)clip' vs. *відео ролик* '(video)clip'

(*відеокліп* means an artistic footage of a song, as opposed to any kind of a short video implied by the word *відео ролик*);

імідж 'image' vs. *образ* 'image'

(in Ukrainian, the word *імідж* refers to political or public image in contrast to *образ*, which is used for literary or other image);

сінгл 'single' vs. *пісня* 'song'

(similar to English, the meaning of *сінгл* is a song, often from a full-length album, that is individually released on a compact disk for sale or airplay; this meaning is narrower than that of *пісня*).

The analysis of the Group 3 loans, to which some speakers give preference over their bulkier native equivalents because of the language economy factor, reveals an interesting linguistic phenomenon. It appears that in certain syntactic environments the language-economy factor is lost, thus giving no advantage to a borrowing over a native phrase. Consider the following examples:

сіквел/сиквел⁷ ‘sequel’ vs. **продовження фільму** ‘(literally) continuation of a movie’

- (1) З острахом зустрів повідомлення про плани щодо **продовження фільму** про Лару Крофт. (Webpage of with a movie review, 13 June 2003, <http://www.enter.lviv.ua/statti/statti.php?a=wt&art=bidnalara>)

‘With horror I heard the news about the plans regarding making a **sequel to the movie** about Lara Croft.’

- (2) У цьому році виходить **сіквел фільму** "Лара Крофт: розкрадача могил", який вийшов в червні 2001 року і зірвав куш у 48 мільйонів доларів в перший тиждень прокату.
(Webpage of UNIAN-Culture, 13 June 2003, http://culture.unian.net/index.php?section=d&news_id=86)

‘This year **the sequel to the movie** "Lara Croft: Tomb Raider" is being released. In June 2001, "Lara Croft: Tomb Raider" snatched a sum of 48 million dollars in the first week of its showing.’

but

- (3) І кожен новий **фільм**, хай навіть **сиквел** чи заялений жанровий шаблон, стає кроком до здобуття якоїсь категорії публіки.
(KINOKOLO webpage, 13 June 2003, <http://www.kinokolo.ua/up/interview.php>)

‘And every new movie, no matter if it is a **sequel** or a trite genre piece, becomes a step towards winning some category of audience.’

In example (1), the Ukrainian equivalent of the loanwords *сіквел/сиквел* ‘sequel’, *продовження фільму*, is used. In example (2), the author chooses to add the genitive of

⁷ The consulted written sources show variation in the spelling of this word.

фільм ‘of the film’ following *сіквел* ‘sequel’ and preceding the movie title. If *сіквел* is followed directly by the lengthy movie title, the latter would have to be marked with genitive. The inclusion of the genitive of *фільм* helps to avoid this. As a result, the phrase *сіквел фільму* (literally) ‘sequel of the movie’ is in no way more linguistically economical than the native *продовження фільму* (literally) ‘continuation of the movie’. In example (3), the one-word *сіквел* helps to avoid repetition of *фільму* ‘of film’, which would have been the case if the native *продовження фільму* were to be used.

The new linguistic tendency observed in Ukrainian, namely the usage of Latin-script lexical borrowings in written discourse, deserves special attention. Such loans are predominantly well-established English acronyms, which lack equivalent acronyms in Ukrainian (e.g., CD, DVD, LP, VIP). The existing full-length loan translations in Ukrainian (e.g., *DVD* vs. *цифровий відео-диск*, *VIP* vs. *особливо важлива персона*, *LP* vs. *довгограюча платівка*) are not competitive with these Latin-script lexical borrowings in all syntactic environments. For example in attributive function, owing to the language-economy factor, the Latin-script lexical borrowings are preferred. It also appears that some loans find themselves in this category temporarily because of their novelty and absence of firmly established Ukrainian equivalent or loan translations (e.g., reality show, reality TV). This may suggest that this category of loanwords and acronyms in Ukrainian either constitutes an interim stage in the process of assimilation or marks a new linguistic practice in progress. At this point, it is not possible to provide an answer to this question as more time and research are needed. This group of loans is further discussed with respect to morphological characteristics in Section 4.2.2.2.

4.1.2.2 Semantic Processes

In the analysis of loanword assimilation in Ukrainian, the following semantic processes are discussed:

- re-activation, re-orientation and re-connotation of earlier borrowings
- semantic derivation
- secondary borrowing
- re-borrowing
- loanword-meaning divergence.

After 1985, a number of earlier borrowings, including English-origin show business-related loans, saw a **re-activation** of usage, a **re-orientation** of their referents and a **re-connotation** of their meanings. Re-activation is a process, in which archaisms, exoticisms or other rarely used words and expressions re-enter the domain of frequently used lexis. Re-orientation of loans implies changes in the referential associations. Thus, some earlier and many new loans from the analyzed corpus increasingly find their referents in Ukrainian realia and no longer refer only to foreign objects and concepts. The process of re-connotation is characterized by acquiring or losing additional meaning or meanings carried by a word in addition to its literal definition. The above group of earlier loans comprises a considerable number of words and expressions, most of which were borrowed in the period of Khrushchev's "thaw" (in late 1950s and 1960s). Among them are loans related to pastimes and entertainment such as *уік-енд* 'weekend', *шоу* 'show', *серіал* 'series', *вестерн* 'western', *супермен* 'superman', *рок* 'rock', *рок-група* 'rock group', *диск-жокей* 'disk jockey', *сінгл* 'single', *хит-парад* 'hit parade', *мюзикл* 'musical', *бестселер* 'bestseller', *комікс* 'comics', *пон-арт* 'pop art', *нічний клуб* 'night club', and *стриптиз* 'striptease'. They have ceased to be exoticisms and are no

longer only used in negative references to capitalist countries. As the realia in Ukraine have been changing, these loans found their referents in Ukrainian. Their contextually negative connotation is lost, and now they denote the new glamorous lifestyles.

The linguistic mechanism of *semantic derivation* represents another qualitative change in lexicon. Within this process, an existing Ukrainian word acquires additional meaning under the influence of a similar-sounding English counterpart. Some examples of semantic derivation in the show-business vocabulary are:

Existing words

модель ‘model’

проект ‘project’

Words with additional meaning

супермодель ‘super model’
топ-модель ‘top model’
фотомодель ‘(photographer’s) model’
(Ryazanova-Clarke and Wade 1999: 134)

танцювальний проект ‘dance project’
арт-проект ‘art project’
кіно проект ‘movie project’
тєленпроект ‘TV project’

Secondary borrowing is another semantic process of loanword assimilation. It is similar to semantic derivation as in both processes an earlier borrowed lexical item acquires a new meaning under the influence of the loanword’s other meanings in the source language. However, the outcome of secondary borrowing is a new meaning, which is semantically distant from the existing one. This new meaning cannot be regarded as a simple extension of the existing one. Most of the secondary borrowing examples display the presence of two meanings: terminological and neutral. As a rule, the two meanings belong to different thematic vocabulary groups. Consider the followings example of secondary borrowing among entertainment-related lexicon:

Existing words

номінація ‘nomination’
(linguistic term – assigning of a name or names)

дистрибуція ‘distribution’
(linguistic term - a total set of linguistic contexts, in which a certain language unit can occur as opposed to all the contexts where it cannot occur)
(VTSSUM 2001: 224)

Mic ‘Miss’
(form of address)

New meanings

номінація ‘nomination’
(the act of nominating or state of being nominated for an award; an award category)
(Ryazanova-Clarke and Wade 1999: 111)

дистрибуція ‘distribution’
(the process of marketing and supplying goods, especially to retailers)
(Ryazanova-Clarke and Wade 1999: 111)

Mic ‘Miss’ (as in *Mic Kuï6-97*)
(a title for a beauty contest winner)

The first two loans above were originally borrowed as linguistic terms. The third, *Mic* ‘Miss’, was used as a form of address to an unmarried woman or a woman whose marital status is unknown in the translated English and American literature. However, under the influence of other meanings, which these foreign words have in English, these loans have acquired their additional second meanings in Ukrainian. Thus, *номінація* can now refer to ‘the nomination for an award’, *дистрибуція* has acquired the meaning of the English business term ‘distribution’, and *Mic* is used as a title for a beauty contest winner.

Re-borrowing is another active semantic process taking place in Ukrainian. This process involves surplus borrowing, which occurs even though words denoting specific concepts already exist and are themselves loans. The doublets created in this manner normally diverge stylistically. Eventually, one variant may fall out of use, be marginalized or even lost. Examples of this type of borrowing are as follows:

Existing words
(from French)

мультиплікаційний фільм

мультиплікатор ‘animator’

мультиплікація ‘animation’

New, doublet loans
(from English)

анімаційний фільм ‘animated film’

аніматор ‘animator’

анімація ‘animation’

At the current stage of assimilation, the English loans *аніматор* and *анімаційний фільм* do not display any semantic or stylistic variation with regards to the existing equivalents *мультиплікатор* and *мультиплікаційний фільм*, which were borrowed much earlier from French.

In the process of adoption, it is also common for a new loan to diverge from its original meaning in the source language due to the differences in the external realia surrounding the speakers of the donor and target languages. Examples of the *loanword-meaning divergence* in Ukrainian can be found in the loans *рокер* ‘rocker’ and *блокбастер* ‘blockbuster’. The latest Ukrainian and Russian dictionaries, VTSSUM and NSRIa, define *рокер* ‘rocker’ as a member of a group of young people who oppose themselves to the society by their behavior and who arrange bike races. In fact, VTSSUM provides the latter characteristics as the only definition of *рокер* while totally neglecting the source language meaning:

VTSSUM:

Рокер ч. - учасник молодіжної групи, яка влаштовує гонки на мотоциклах.
(Member of a group of young people who arrange bike races.)

NRSIa:

Рокер¹ м

1. Представитель группы молодежи, противопоставляющей себя обществу манерой поведения, внешним видом и лихачеством в езде на мотоциклах.
(A member of a group of young people that oppose themselves to the society by their behavior, looks and reckless motorcycle riding.)

Рокер² м.

1. Исполнитель музыкальных произведений в стиле рока.
(The one who performs rock-music compositions.)
2. Любитель таких произведений.

(The one who enjoys such compositions.)

In contrast, the OED includes motorcycle riding as one of the attributes of being a rocker, but does not single it out into a separate definition.⁸

OED:

Rocker¹ - *d.* One who performs, dances to, or enjoys rock music (see ROCK *n.*³ 2b); *spec.* a teenager or young adult of a type characterized by liking rock and roll, typically wearing long hair and a leather jacket, and riding a motor-cycle (freq. contrasted with MOD *n.*³).

My own analysis of the current usage of *рокер* in Ukrainian-language electronic sources shows that this loanword is now predominantly used in its original English meaning ‘one who performs or enjoys rock music’. It is most likely that *рокер* in its first meaning of a reckless motor biker is now giving way to the other newest English-origin loanword *байкер* ‘biker’. The latter loan is, however, not registered in any of the consulted dictionaries. In addition, it also carries another borrowed meaning of a young reckless cyclist who rides a mountain bike.

Another example of loanword-meaning divergence, which displays misinterpretation of the loanword’s original meaning by VTSSUM is ‘blockbuster’:

Блокбастер ч. – високобюджетний художній фільм.
(A high-budget feature film.)

Surprisingly, VTSSUM does not record the source-language meaning of ‘blockbuster’ as a highly successful production, usually a movie, which achieves enormous sales. The existing dictionary definition cannot be considered quite accurate since ‘a high budget movie’ is not necessarily a box-office success. Instead, VTSSUM encodes the meaning of a highly-successful movie in the Russian-origin neologism

⁸ Currently motorcycling is not perceived as a salient characteristic of a typical rocker (from personal communication with young Canadians).

бойовик (Rus. *боевик*) for no logical reason. The term is semantically derived from the word ‘guerilla fighter, militant’ and, in my experience, is perceived by speakers to denote an action movie only:

Бойовик² ч. розм. - кінофільм, вистава і т.ін., що користуються великим успіхом у глядачів.
(A motion picture, performance, etc. that is a big success among viewers.)

NRSIa defines *бойовик* as an action movie alongside the second definition of a performance with a big but short-lived success, which support the observations above.

It is also interesting to note that, over time, Ukrainian has developed some viable native alternatives to recent loans. These are widely used now and are pushing out the earlier favored English borrowings. One example is a beauty contest title *королева краси* ‘(literally) a beauty queen’ which has virtually replaced the earlier *Mіс* (as in *Mіс Київ-97* ‘Miss Kyiv-97’). An increasing tendency to replace *PR* (acronym for ‘public relations’) in official discourse with Ukrainian *зв’язки з громадськістю* or *громадські зв’язки* (e.g., *менеджер із зв’язків з громадськістю* ‘PR manager’) is another example. Nevertheless, due to the language economy factor the lengthy Ukrainian equivalent fails to replace the borrowed acronym in all morphosyntactic contexts, in particular in attributive functions. Consider the following example from the advertised training program of the Ukrainian consulting centre “Турт”:

- (4) **ЗВ’ЯЗКИ З ГРОМАДСЬКІСТЮ ТА МЕДІА**
‘PUBLIC AND MEDIA RELATIONS’:
- (5) **Планування ПР:** цільові групи, ПР-події, інформаційні продукти
‘PR Planning: target groups, PR events, information products’
- (6) **Як встановити та підтримувати зв’язки із ЗМІ та громадськістю?**
‘How to establish and maintain relations with mass media and public?’
- (7) **Підготовка та проведення ПР-подій**
‘Preparation and implementation of PR events?’

(Source: website of the Consulting Resource Centre “Hurt”, 25 May 2003, <http://www.gurt.org.ua/services/consulting.html>)

Examples (4) and (6) make use of the Ukrainian equivalent of ‘public relations’ - *зв'язки з громадськістю*. In example (5), the phrase *Планування ПР* ‘PR planning’ can be easily replaced by the phrase *Планування зв'язків із громадськістю*. However, in examples (5) and (7), the phrase *ПР-події* ‘PR events’ cannot be replaced by a phrase shorter than the awkward *події з громадських зв'язків* ‘(literally) public relations events’ due to the absence of a native acronym. In (7), the language economy factor gives advantage to the shorter *ПР-події* over bulkier *події з громадських зв'язків*.

4.1.2.3 Superfluous Borrowings

Returning to the issue of puristic claims about the superfluous nature of many recent borrowings in Ukrainian, one should note that the mere presence of a great number of loans cannot serve as proof of such claim. As the semantic-reason analysis shows, most of the analyzed loans cover semantic gaps for which there are no equivalent Ukrainian terms. A comprehensive study into the issue of superfluous loans would have to identify doublets, take into consideration the register in which they are used and their actual frequency of usage. Considering the relatively high number of doublets (Group 4) among the analyzed show-business loanwords and expressions in the present study, specific attention is devoted to the issue of superfluous loans. Since a full-fledged study as described above would be beyond the scope of this work, the focus is limited only to the register variation among the collected doublets (for the list of analyzed doublets and their register information refer to Appendix B).

At the outset, it should be mentioned that only a few loans in Group 4 are accounted for in the consulted dictionaries. This indicates that most of these loans are not part of the standardized vocabulary. Therefore, when dictionaries lack necessary information, register is deduced from context. Note also that the Russian dictionary, NSRIa, includes only a fraction of the considered loans as opposed to the Ukrainian VTSSUM. Despite the greater number of entries (250,000 semantic units in NSRIa vs. 170,000 in VTSSUM), the Russian dictionary ignores such widely used loanwords as *аніматор* ‘animator’, *анімація* ‘animation’, *блокбастер* ‘blockbuster’, *кастинг* ‘casting’, *креативність* ‘creativity’, *тренд* ‘trend’), all of which are available in VTSSUM. This can be explained either by the earlier year of publication (NSRIa was published in 2000 and VTSSUM in 2001) or differences in authors’ approach towards the selection of entries.

As the register analysis of the Group 4 loans shows, roughly half of the doublets have register variation between loans and native equivalents. Where the difference exists, the borrowings tend to belong to professional argot and colloquialisms. In the case of absolute doublets, only a third are stylistically neutral loanwords which enjoy broad usage in various discourse domains (e.g., *уїк-енд* and *вихідні* ‘weekend’, *тінейджер* and *підліток* ‘teenager’, *презентувати* and *представляти* ‘present’⁹). The other two thirds are colloquialisms or professional argot (e.g., *пати* and *вечірка* ‘party’, *сейшен* and *музична тусовка* ‘jam session’). The above observation suggests that a relatively small number of loans are actually superfluous in linguistic terms. The number of absolute doublets seems to be insignificant with respect to the total number of considered loans. Therefore, puristic claims about the superfluous nature of many recent borrowings

⁹ Since the cited loanwords are not marked for any specific speech register or stylistic variation in the consulted dictionaries, it was assumed that they are neutral in style and register.

are not valid. Instead the general feeling about the language ‘being littered’, in part, may be a result of a general lowering in style and the presence of more non-standard lexis and foreign words in the present-day mass media. Today’s mass media adjusts its language to the level of a target social class. For instance, youth entertainment magazines are particularly abundant in foreign-origin slang and examples of code switching as they try to sell the idea of “coolness” to teenagers.

Interestingly, there is a strong tendency to use explicitly superfluous and even clumsy, for some speakers, doublets in humorous and sarcastic contexts. Consider the following:

- (8) На українських **перфоменсах** наш гурт вітали хлопці та дівчата у яскравих вишиванках та німці, котрі дуже жваво реагували на творчість "BB", стрибаючи вище за всіх.
(Source: webpage of TG Music, 23 May 2003,
<http://www.tgmusic.com/res/001/1/ua/000003263.html>)

‘At Ukrainian **performances** guys and girls in bright embroidery and Germans who reacted very energetically to the work of "VV", jumping higher than everyone, welcomed our group.’

- (9) В другий [день]- **піндл**, що іменує себе прогресивним, скоріше збігся подивитися на хедлайнерів: живу ікону українського рок-н-ролу "Воплі Вироплясова", вантажних дніпропетровців – групу "Я и Друг Мой Грузовик", "ДАТ" і "Армаду", які недавно отримали дах в особі "Воля-Музика", а також гостей з берегів холодної Невы - "Текилаjazzz".
(Source: webpage of TG Music, 23 May 2003,
<http://www.tgmusic.com/res/004/3/ua/000000142.html>)

‘On the second day, **folks** that think of themselves as progressive, rushed perhaps to look at the headliners: the living icon of Ukrainian rock-and-roll "VV", the “loaded” (musicians) from Dnipropetrovs’k, the groups "My Friend the Truck and Me," "DAT" and "Armada" that got the top at "Freedom-Music" and also guests from the banks of the cold Neva - "Teklajazzz".’

In example (8), the author seems to be practicing in the felicity of the phrase and tries to create a humorous effect by contrasting foreignness and extreme clumsiness of the word ‘performance’ with down-home Ukrainian embroidery shirts. In example (9), the

young people of Donetsk who ignored the first day of the music festival but on the second day came to see headliners are sarcastically referred to as 'progressive people'. In addition, aforementioned example (3) demonstrates the use of the loan *сиквел* 'sequel' in the negative context. It appears that in all cases the superfluous nature, extreme foreignness or even clumsiness of the loans come in handy for the intended purpose.

4.1.2.4 Thematic Groups of Borrowings

Apart from the above semantic characteristics of the analyzed loans, thematic groups and their contribution to the newly borrowed corpus of the show-business lexicon are discussed (see Appendix C: Table of Thematic Groups and Analysis of Referents).

Thematic groups under consideration are:

- music
- motion pictures
- television
- other general show business-related lexicon¹⁰.

It should be noted that some loans can cover more than one semantic area (e.g., *шоу* 'show', *кастинг* 'casting', *продюсер* 'producer'). The analysis shows that the loans relating to music are by far more numerous, exceeding the other two groups roughly by threefold. The groups of motion picture and television-related loans tend to be approximately the same. This fact can, perhaps, be explained by the higher proportion of music terminology to that of other thematic groups, as well as the leading role of Anglophone countries in the world music industry.

¹⁰ In the analysis, this thematic vocabulary group is not analyzed due to its semantic heterogeneity.

The semantic referent analysis reveals interesting results. The eight referent groups based on the semantics of loanwords are:

- professions, people and titles
- movie and music genres, show types
- events and venues
- promotions and other business terminology
- music, movie and TV products or processes
- data carriers and other technical terminology
- computing and Internet terms
- other.

Out of the eight referent groups (see Appendix C), the loans referring to new movie and music genres and new TV show formats are much more numerous than the other groups. The next largest group is the borrowings denoting artistic music, movie or TV products and related processes (e.g., *ремікс* ‘remix’, *реліз* ‘release’, *продюсувати* ‘to produce’). It is closely followed by loans denoting people’s occupations and titles (e.g., *аніматор* ‘animator’, *імідж-мейкер* ‘image-maker’, *модель* ‘model’). A noticeable group of loans comprises the terminology, which stresses the commercial and promotional side of show business (e.g., *бестселер* ‘bestseller’, *імідж* ‘image’, *продакшн-студія* ‘production studio’). The smallest, but systematically occurring group is the loans referring to show business-related events (e.g., *кастинг* ‘casting’, *пати* ‘party’) and venues (e.g., *нічний клуб* ‘night club’), as well as the vocabulary naming physical media for delivery of music, movie and TV products (e.g., *вініл* ‘vinyl’, *компакт-диск* ‘compact disk’, *супутникове телебачення* ‘satellite television’, *DVD*). The occurrences of computer and Internet-related terminology as well as other

borrowings in show-business discourse are insignificant. This makes it impossible to group them with respect to semantic referent groups; thus, they are not considered in this analysis.

4.1.2.5 Summary of Semantic Analysis

Summarizing the results of semantic analysis, the following major points should be stressed.

Firstly, the main reason for borrowing English show-business terminology into Ukrainian is the necessity to name absolute novelties in the lifestyles of Ukrainians. The major contributors to the corpus of show-business loans among the music, motion pictures and television thematic groups are musical terms. More specifically, the lexical items naming music and movie genres, professional and occupational titles, as well as names of products or processes in music, movie and television fields make up the majority of the loans across the three thematic groups.

Secondly, a considerable number of the analyzed loans appear to be re-activated loans from earlier periods, in particular from the late 1950s and 1960s. As a result of the re-orientation to local referents and their re-connotation, these loans have lost their ideological loading and negative overtones. Moreover, they have moved from the periphery to the centre of the lexical system and now can be found in dictionaries. The other observed semantic processes of productive borrowing are semantic derivation, secondary borrowing, re-borrowing and loanword-meaning divergence.

Thirdly, the analysis of potential doublets (Group 4) reveals speech register variation in over a half of the lexical pairs. Where variation exists, loans tend to be colloquialisms or argot while their native equivalents are stylistically neutral. Therefore,

such lexical pairs cannot be considered doublets. This observation suggests that some puristic claims about the superfluous nature of many loans in contemporary Ukrainian may be devoid of linguistic justification. They are groundless, at least, with respect to show-business vocabulary.

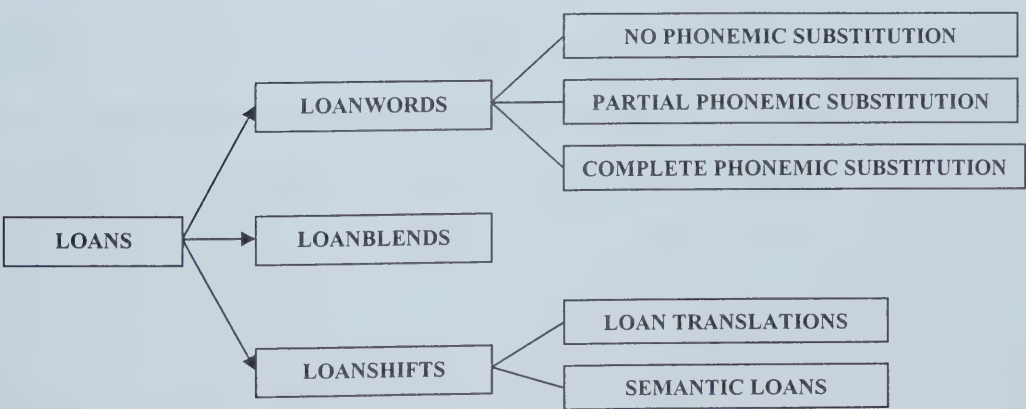
4.2 Morphological analysis

4.2.1 Methodology

At the morphological level, the analysis is aimed at mapping the patterns of the morphological adaptation of loans and identifying the most productive processes. The assignment of grammatical categories to new loans and their derivational productivity are also discussed in detail.

The Einar Haugen’s (1950) classification of loans based on a morphemic substitution approach has been modified for the present study in order to analyze the occurring schemes of morphological adaptation of loans in Ukrainian. Haugen’s model is presented in Figure 1:

Figure 1. Einar Haugen’s (1950) Classification of Loans



Haugen's original classification contains the following three categories of loans, determined by their degree of morphemic substitution: loanwords, loanblends, and loanshifts (see Figure 1).

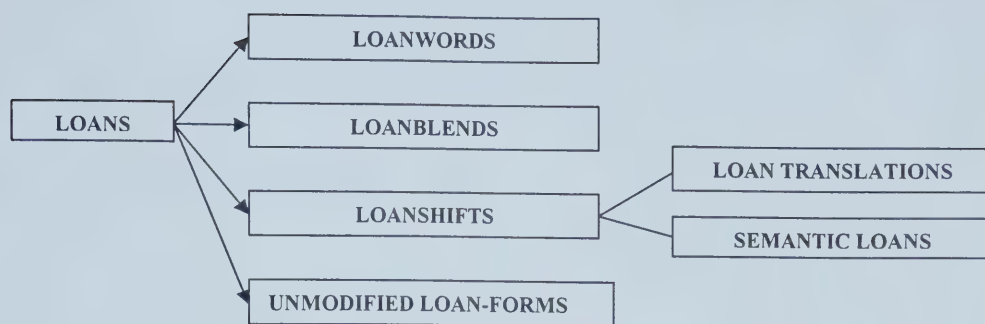
“(1) Loanwords show morphemic importation without substitution. Any morphemic importation can be further classified according to the degree of its phonemic substitution: none, partial, or complete. ...

(2) Loanblends show morphemic substitution as well as importation. All substitution involves a certain degree of analysis by the speaker of the model that he is imitating; only such ‘hybrids’ as involve a discoverable foreign model are included here. ...

(3) Loanshifts show morphemic substitution without importation. These include what are usually called ‘loan translation’ and ‘semantic loans’; the term shift is suggested because they appear in the borrowing language only as functional shifts of native morphemes” (Haugen 1950: 214-215).

Retaining the morphemic substitution approach to the classification and adhering to the above definitions of major loan types, the classification tree is adjusted to accommodate another class of lexical borrowings found in contemporary Ukrainian, which is unaccounted in Haugen's model. This class includes foreign words and expressions which retain their Latin-script graphic and sound form in Ukrainian (e.g., VIP, DVD, DJ). For the most part, these are acronyms. In the present analysis, these are termed *unmodified loan-forms*. In addition to this newly accommodated category, further branching of *loanwords* into subgroups based on their phonemic substitution is not considered due to the insignificance of this information for the scope of this study. Consider the new re-designed classification scheme in Figure 2 below.

Figure 2. Modified Classification of Loans



In addition, the assignment of grammatical categories in the following three groups of loans – loanwords, loanblends with an original foreign final morpheme and unmodified loan-forms – is analyzed. Loanshifts represent only a functional shift of otherwise native morphemes with grammatical categories already embedded in them. Therefore, they bear no relevance to the morphological analysis. The analyzed groups are comprised of an insignificant number of loan verbs and directly borrowed adjectives; therefore, further analysis is limited to nouns only. Each noun is marked for categories of gender, number and case. Based on these data, generalized patterns are further deduced.

A list of derivatives is compiled from electronic media sources in order to assess the derivational activity of the loan nouns. The assumption is that the availability of a greater number of derivatives, representing various parts of speech, is indicative of a higher degree of integration of a loan into the Ukrainian language system. Currently productive word-formatory patterns are also identified and described.

The following three tables constitute the basis for the above three focal points of the morphological analysis of loans:

Appendix D: Table of Morphemic Classification of Loans

Appendix E: Table of Grammatical Category Assignment

4.2.2 Results of Morphological Analysis

4.2.2.1 Morphemic Substitution Analysis

All analyzed loans have been grouped according to the morphemic substitution approach and the adjusted classification described above. The following four categories have been established: Loanwords, Loanblends, Loanshifts and Unmodified Loan-Forms (see Appendix D). The Loanwords group, in which no morphemic substitution takes place during the assimilation process, by far outnumbers the other three groups. The principle of transcription appears to be prevalent in the phonological adaptation of loanwords. Most of the loanwords are one- and two-syllable words consisting of a root morpheme. Loanwords of three and more syllables usually have an international/English suffix known to Ukrainian through earlier borrowings (e.g., *-ep* ‘-er’ as in *pokep* ‘rocker’, *-icm* ‘-ist’ as in *вокаліст* ‘vocalist’, *-інг* ‘-ing’ as in *кастинг* ‘casting’).

The numerical strength of loanwords compared to loanblends and loanshifts may be explained by the following linguistic factors. Firstly, the English vocabulary mostly comprises one- and two-syllable words, which constitute the largest group of all loanwords. Secondly, all one-syllable and most of two-syllable loanwords consist of a root morpheme only, which precludes substitutions of any part of a loanword with a native morpheme. Thirdly, there are only a few individual sounds and their clusters in English which cannot be rendered by equivalent or nearly equivalent Ukrainian sounds due to the typological differences in the phonological systems. The interplay of the above linguistic factors facilitates predominant adoption of English loanwords in Ukrainian without any morphemic substitution.

Loanblends is another group that deserves special attention. Interestingly, all of the considered loanblends belong to one of the following three categories of nouns: nouns with suffixes which are readily recognized and translated in Ukrainian, compounds and truncated nouns. In the case of the latter two categories of nouns, one of the two root morphemes in a loan is substituted with a native one (e.g., *продакшин-студія* ‘production studio’, *фан-клуб* ‘fan club’). In the case of suffixed loanblend nouns, the frequently accounted English suffixes are *-tion*, *-ity/-ness* and *-ing*, which are rendered by Ukrainian suffixes *-ція*, *-ість*, and *-ання* accordingly (e.g., *анімація* ‘animation’, *креативність* ‘creativity’, *фільмування* ‘filming’).

Loanshifts and unmodified loan-forms are relatively small groups. The morphemic adoption processes here are easily discernible. While in loanshifts all morphemes are substituted with native ones, unmodified loan-forms retain their source-language spelling and pronunciation. Noteworthy is the fact that most unmodified loan-forms are acronyms. Most of these acronyms (e.g., CD, DVD, LP, R&B, VIP) enjoy broad usage in show-business contexts and exercise relative stability in the lexical system. They are not written in the Cyrillic alphabet (**КД* from *компакт-диск* ‘compact disk’, **ЦВД* from *цифровий відео диск* ‘digital video disk’, **ДГ* from *довгограючий (диск)* ‘long playing (disk)’, **РiБ* from *ритм і блюз* ‘rhythms and blues’, **ДПО* from *дуже поважна особа* ‘very important person’). Only few borrowed acronyms (for example, DJ and PR) can be found in their new Cyrillic spelling form rather than in English (*діджей* or *ді-джей*, and *піар* respectively). Further examples are the two new unmodified loan-forms *reality show* and *reality TV*, which rapidly lose ground to the Ukrainian loanblend *реальне шоу* and the loan translation *реальне телебачення*.

Based on the above observations, it is possible to put forth the following generalizations as to the morphemic substitution processes at work during the assimilation of English loans in Ukrainian. If the loan is a root-morpheme word, most likely it will be borrowed without any changes to its morphemic structure, with or without phonological adjustments. Affixed loans will be rendered in Ukrainian as loanblends, when a given affix is traditionally translated by a native equivalent. Otherwise, if a foreign affix appears to be part of the contemporary Ukrainian morphology, the general tendency is to borrow it without any morphemic substitutions. Should a loan in the source language be an expression, it is normally rendered in Ukrainian as a loanblend or loanshift, namely as a loan translation, as in the following: Eng. *web page* - Ukr. *веб-сторінка*, Eng. *reality show* - Ukr. *реальне телебачення*.

4.2.2.2 Assignment of Grammatical Categories

As each loan belongs to a particular part of speech, during the process of borrowing it is assigned a set of grammatical categories characteristic of the corresponding part of speech in Ukrainian. In case of loanshifts (loan translations and semantic loans) where only semantic meaning is transferred, grammatical categories for these loans are already embedded in the native words that substitute the foreign ones. In case of loanwords and loanblends, certain grammatical categories have to be assigned to a loan. Due to the typological differences between English and Ukrainian, the assigned grammatical categories in Ukrainian may differ from those in English. A loan may acquire new grammatical categories not found in the source language (for example, gender and case for nouns and adjectives).

For the complete list of all considered loans and their grammar categories, refer to Appendix E: Table of Grammatical Category Assignment.

Category of Gender

Similarly to other Slavic languages, all Ukrainian nouns have the grammatical category of gender, except for pluralia tantum nouns. There are three grammatical genders in Ukrainian: masculine, feminine and neuter. For a relatively small group of animate nouns, grammatical gender is determined by the biological sex of a referent. For the vast majority of nouns, however, grammatical gender is assigned based on formal morphological characteristics, not semantics. These nouns, as a rule, carry the so-called 'gender marker' which is the desinence (not necessarily letter) of Nominative singular form, or a gender-specific suffix (Pugh and Press 1999: 47).

Thus, most nouns ending in a hard consonant, with the zero-desinence, belong to the category of masculine nouns (e.g., *рік* 'year', *лист* 'letter'). Forms in a final hard labial (*б, н, в, м, в, ф*) or consonants *ш, ч, ц, ж* (all hard), as well as those in a final soft consonant can be masculine or feminine (e.g., *ф – любов* 'love', *річ* 'thing', *молодь* 'youth'; *т – шов* 'seam', *ніж* 'knife', *біль* 'pain'). Words ending in a soft consonant, which is often a part of a gender-specific identifying suffix, are the masculines ending in *–ець, –ель* and feminines ending in *–ість*. Markers *-а/-я* are essentially feminine. There is, however, a very large group of neuter nouns ending in *–CCя* or *–Cя* (where C=consonant). These are easily identifiable and usually denote abstract notions (e.g., *життя* 'life', *здоров'я* 'health', also *щастя* 'happiness'). All nouns whose final vowel is *–о* or *–е* are recognized as neuter; except for some indeclinable animate borrowings (e.g., *круп'я* 'croupier', *камікадзе* 'kamikaze') and a number of native feminine or

masculine expressive nouns which are characteristic of colloquial speech (e.g., *базікало* 'blabbermouth'). In Ukrainian, neuters are also those nouns that end in vowels *-i* and *-y/-ю* (e.g., *інтерв'ю* 'interview', *напараці* 'paparazzi'). Such nouns are few and are all indeclinable loanwords from other languages.

Hence, it is possible to say that in general masculine nouns are marked with the zero inflectional morpheme, feminines with *-a* and neuter nouns with *-o*, *-e*, *-i* and *-y*. Loans, which enter Ukrainian, if marked with the above morphemes, are treated as belonging to a particular gender category. Quite predictably, the overwhelming number of the English-origin loanwords expand the category of masculine nouns, since most words in English vocabulary end in a hard consonant. A group of English nouns ending in *-tion*, *-ity* or *-ness* in Ukrainian receive feminine endings *-ція* or *-ність* (e.g., *анімація* 'animation', *дистрибуція* 'distribution', *номінація* 'nomination', *креативність* 'creativity/creativeness'). English loans ending in *-ing* either retain their original suffix as in *кастинг* 'casting', producing a masculine noun, or translate *-ing* by the native gender-specific suffix *-ування* as in the following neuter nouns: *продюсування* 'producing' and *фільмування* 'filming'. Accordingly, nouns ending in *-i*, *-o* and *-y* as *графіті* 'graffiti', *рокабілі* 'rockabilly', *фентезі* 'fantasy', *відео* 'video', *техно* 'techno', *шоу* 'show' are all neuter.

Despite these general rules of gender assignment patterns, there are some peculiarities. First, a group of grammatically masculine, animate nouns can refer to people of both sexes. These nouns belong to the so-called 'common gender' nouns and mostly denote professions and occupations (e.g., *продюсер* 'producer', *іміджмейкер* 'image maker', *аніматор* 'animator'). Secondly, some loan nouns demonstrate variation

in gender owing to the conflict between their morphological characteristics and analogy with grammatical gender of their Ukrainian translations. Consider the following examples:

- (10) **Take собі "паті"** /party/, що упорядники провели наприкінці для розради спортсменів, котрі не вивезли з Австралії кількох маленьких металевих кілець на стрічці.

(Webpage of Tavriiski Ihry Music website, 1 June 2003,
<http://www.tgmusic.com/res/004/3/ua/000000021.html>)

‘A kind of the party_{NEUTER} that the organizers put on at the end to console the athletes who didn't bring even a few of those little metal circles hanging from ribbons home from Australia.’

- (11) Отже, 15 березня в галереї "Лавра" **відбулася прес-паті** зовсім нового молодіжного фестивалю, і про нього варто написати насамперед через участь деяких дуже цікавих виконавців.

(Webpage of Tavriiski Ihry Music website, 1 June 2003,
<http://www.tgmusic.com/res/004/3/ua/000000091.html>)

‘So, on March 15 in the gallery of the "Lavra" **the press party**_{FEMININE} for the totally new youth festival **was celebrated**, and it's worth first mentioning, due to the participation of some very interesting performers.’

- (12) Це підтверджується і намаганням Миколи Бриниха визначити жанр твору як **"історичне фентезі"**.

(Personal website of a writer and journalist Tymur Lytovchenko, 2 June 2003,
<http://tim-lit.narod.ru/rec-tobrynyh-ukr.htm>)

‘This is confirmed through the efforts of Mykola Brynykha to christen the genre of the work as **"historical fantasy"**_{NEUTER}.’

- (13) Дозволю собі крихку аналогію між **літературною фентезі** та музикою у стилі heavy metal.

(Webpage of Eva Magazine, 5 June 2003,
<http://www.evamag.kiev.ua/main.php?part=article&aId=111>)

‘I'll allow myself to make a tiny analogy between **literary fantasy**_{FEMININE} and heavy metal music.’

In the above examples, the loans *nami/napmi*¹¹ ‘party’ and *фентезі* ‘fantasy’ are used both as neuter and feminine nouns. The assignment of neuter gender to the loanword in sentences (10) and (12) is based on the quality of its inflectional morpheme

¹¹ The consulted written sources show variation in the spelling of this word.

–i, which preconditions the choice. In examples (11) and (13), however, the speakers chooses to assign feminine gender to the loanwords based on the analogy with gender of its Ukrainian counterparts *вечірка* ‘party’, and *фантастика* ‘sci-fi’ or *фантазія* ‘fantasy’, both feminine. Such gender variation is common for initial stages of loanword assimilation, in particular in case of doublets¹².

And finally, there is a clearly marked tendency among some native speakers to adjust pronunciation and, accordingly, spelling of some foreign sound-clusters to native norms. Consider the following two examples of the usage of the English loan *rockabilly*:

- (14) А особисто від себе скажу, що на сьогоднішній день **наше українське рокабілі** та сайкобілі стоїть на два кроки вперед від російського. І це факт.
(Webpage, 8 June 2003, http://www.harazd.net/~nadbuhom/ps_my_optymisty.html)

‘And personally I would say that today **our Ukrainian rockabilly**_{NEUTER} and psychobilly are more than a step ahead of the Russian one. This is a fact.’

- (15) Хай цвіте **рокабілія** в Україні!!!
(Webpage of Ukrainian music website MuZoN.com, 8 June 2003,
<http://www.muzon.com/links.php?preset=10>)

‘Long live **rockabilly**_{FEMININE} in Ukraine!!!’

In example (15), the loanword *рокабілія* seems to be a ‘naturalized’ form of the commonly encountered loan *рокабілі* as is in (14). Since all words ending in –i are readily recognized as foreign by native speakers, there might be a subconscious impetus to nativize the unstressed ending (similarly as in earlier borrowings such as *метрополія* ‘metropolis’ or *клаустрофобія* ‘claustrophobia’). As a result, grammatical gender of this loanword changes along with the changes in its morphonemic structure.

¹² Assignment of gender on the grounds of analogy despite morphological characteristics can also take place when a loanword describes specific phenomena that do not occur in Ukrainian. However, Ukrainian has a word for them, which generalizes these phenomena (for instance, *торнадо* ‘tornado’ is masculine and *авеню* is feminine because the words *вітер* ‘wind’ is masculine and ‘street’ is feminine) (Pugh and Press 1999: 57).

A similar process is at work in the occasionally encountered loanword variant *медіа* '(mass) media', despite the established standard *мас-медіа* accounted in modern dictionaries (VTSSUM 2001: 512, 516). In this case, however, there is no variation in gender assignment since this loan is a pluralia tantum noun and is not marked for gender.

Consider the following example:

- (16) У ній йдеться про втручання адміністрації президента в діяльність **медіа** в Україні.

(Webpage of the Hrani-plus newspaper, 23 July 2003,
http://www.grani.kiev.ua/2003/03/News_week21L_ukr.htm)

'It tells about the intrusion of the President's Administration into **media's** activities in Ukraine.'

Category of Number

The category of number in modern Ukrainian has two forms, singular and plural. Based on countability, three groups of nouns are distinguished: countable, singularia tantum and pluralia tantum nouns. Countable nouns, by far, outnumber the other two groups of nouns.

The category of number is realized in nouns through the system of case inflections and grammatical agreement with other parts of speech – adjectives, numerals, pronouns and verbs. Declinable countable nouns have distinct sets of inflections in their singular and plural paradigms, which may at times coincide in some cases of the paradigms (e.g., Genitive singular *надії* 'of hope' = Nominative plural *надії* 'hopes'). Indeclinable countable nouns express their grammatical category of number either through the accompanying words with which they agree grammatically or through the context.

During the process of number assignment to a loan noun, the following two factors come into play. Firstly, the possibility of a singular and a plural meaning in a loan largely depends on its semantics. Some loanwords such as names of movie and music genres and other abstract nouns are used only in the singular, although plural forms are

hypothetically possible in some cases (e.g., *анімація* ‘animation’- *plur. *анімаціїї*, *арт* ‘art’, *ніап* ‘PR’). Pluralia tantum nouns is the other group of uncountable loans, which have no singular (e.g., collective noun *мас-медіа* ‘mass media’). Secondly, plurality of loan nouns with desinences other than *-o*, *-e*, *-i* or *-y* is realized through the system of case inflections as mentioned above (e.g., sing. *ситком*, *номінація* – plur. *ситкомц*, *номінаціїї*). Otherwise, a loan noun is adopted as indeclinable and its plurality is revealed through syntactic relations with other elements of an utterance or the context (e.g., *нове шоу* ‘a new show’- *нові шоу* ‘new shows’). However, the unavailability of accompanying words to an indeclinable countable noun or an immediate context may result in the dubiousness of the number. Consider the following example:

- (17) Виступаючи на Едінбурзькому телевізійному фестивалі, доктор Джеймс висловив побоювання, що деяким людям, які беруть участь у **шоу**, може бути завдано шкоди.
(Website of the Dzerkalo Tyzhnia newspaper, 16 August 2003,
<http://www.zn.kiev.ua/nn/show/397/35066/>)

‘Giving a talk at the Edinburgh television festival, Dr James expressed concerns that some people taking part in **the show (shows)** might be harmed.’

In example (17), the indeclinable loan *шоу* has no syntactically related words, which could help to identify its grammatical number. Given that a listener walked into the room in the middle of Dr Jame’s talk, he or she would be confused if the speaker refers to shows in general, or to a certain specific show.

The general tendency is for the loan nouns that are countable in English to be assimilated into Ukrainian also as countable. Countable loanwords constitute the overwhelming majority of the analyzed corpus. However, singularia tantum nouns among show-business loans are also quite numerous. Most of these are abstract nouns, which denote music and movie genres (e.g., *пен* ‘rap’, *екшн* ‘action’). In the corpus of loans

under consideration, the category of pluralia tantum nouns are represented only with one borrowing: *мас-медіа* ‘mass media’.

Category of Case

Modern Ukrainian has the following four declensional types of nouns: masculine, feminine ending in a vowel, feminine ending in a consonant, and neuter (Shevelov 1993: 959). The assignment to a certain declension type is based on gender and case endings of a noun. Traditionally, in the official grammars, the above types are grouped in the following manner: (1) feminine and masculine nouns ending in *-а/-я*; (2) masculine and neuter nouns; (3) feminine nouns ending in a consonant; and (4) a relatively small group of neuter nouns ending in *-а/-я* which take in oblique cases an insertion (*-ам-, -ен-, -ер-*) between the root and the ending (Ditel’ 1999: 60). Within the first and second declensional types there is a further division into the ‘hard’, ‘soft’ and ‘mixed’ subtypes.

The same principles are applied to new loan nouns with respect to their declensional types; that is, the gender and quality of the final sound in the Nominative singular determine the paradigm. Thus, all masculine and feminine loan nouns belong to one of the first three declensions. Since numerically the masculine loan nouns ending in a consonant are the strongest (see section on Category of Gender above), second declension receives the majority of new loans. The neuter loan nouns make the only exception to the above principle of case assignment. All of the borrowed neuter nouns *графімі* ‘grafitti’, *рокабілі* ‘rockabilly’, *фентезі* ‘fantasy’, *відео* ‘video’, *парті* ‘party’, *техно* ‘techno’, *шоу* ‘show’ as well as pluralia tantum *мас-медіа* ‘mass-media’ and feminine *Міс* ‘Miss’ are indeclinable in Ukrainian, thus retaining the same form throughout the paradigm. This

demonstrates the increasing form of analyticity in Ukrainian (see also Noun Compounding discussed below).

4.2.2.3 Derivation and Productive Word-Formation Patterns

The derivational activity of loans is considered to be an indicator of their degree of assimilation in the target language. It is generally believed that the greater the number of derivatives, the more integrated a loan is in the target language. The compiled list of derivatives in the analyzed corpus of show-business loans indicated that a great number of them have been already adopted into the Ukrainian language successfully (for a full list of derivatives refer to Appendix F: Table of Derivatives). Such individual loans as *арт* ‘art’, *дизайн* ‘design’, *ексклюзивний* ‘exclusive’, *імідж* ‘image’, *кліп* ‘clip’, *медіа* ‘media’, and *non-* ‘pop’, *хіт* ‘hit’, *шоу* ‘show’ and some others not only have fully integrated into the language, but also actively participate in word formation and collocations as productive word-formatory elements. For example, the loan words *шоу* ‘show’ is identified and analytically perceived by native speakers as a word-formatory morpheme due to its presence in a number of fully assimilated loans (e.g., *ток-шоу* ‘talk show’, *шоу-бізнес* ‘show business’, *шоумен* ‘showman’). This enables participation of *шоу* ‘show’ as a word-formatory element in coining native neologisms such as *шоу-балет* ‘show ballet’, *дефіцит-шоу* ‘deficit show’, *інтелект-шоу* ‘intellect show’.

The currently productive word formation processes in Ukrainian, which involve show business-related loans are the following:

- noun compounding;
- prefixation involving foreign prefixes of excess and intensity;
- adjectival formations from nouns.

Noun Compounding

Noun compounding is one of the currently productive patterns of creating neologisms.

The borrowings, which participate in noun compounding in show-business vocabulary most frequently are *шоу* 'show', *арт* 'art', *медіа* 'media' and *поп* 'pop'. Thus, *шоу* 'show' actively participates in derivation of compound nouns, either as its first or second element:

<i>шоу-програма</i>	'show program'	<i>дефіцит-шоу</i>	'deficit show'
<i>шоу-балет</i>	'show ballet'	<i>кримінал-шоу</i>	'crime show'
<i>шоу-театр</i>	'show theatre'	<i>інтелект-шоу</i>	'intellect show'

Similarly, *арт* 'art' is a frequent element in new compound nouns. The collected derivatives suggest that in native coinages this element predominantly appears in the initial, attributive position:

<i>арт-галерея</i>	'art gallery'
<i>арт-дизайн</i>	'art design'
<i>арт-колекція</i>	'art collection'
<i>арт-критик</i>	'art critic'
<i>арт-проект</i>	'art project'

The loans *медіа*- 'media' (second word in the recently borrowed English compound *мас-медіа* 'mass media') and truncated adjective *поп* 'pop' (from *popular*) are also extremely productive. They tend to occur in initial position:

<i>медіа-партнер</i>	'media partner'	<i>поп-співак</i>	'pop singer'
<i>медіа-патрона</i>	'media patronage'	<i>поп-концерт</i>	'pop concert'
<i>медіа-підтримка</i>	'media support'	<i>поп-альбом</i>	'pop album'
<i>медіа-проект</i>	'media project'	<i>поп-діва</i>	'pop diva'
<i>медіа-простір</i>	'media space'	<i>поп-хіт</i>	'pop hit'

Examples of compound nouns analyzed in the present study point out to the increasing tendency towards analyticity. This tendency was noted for both Ukrainian and

Russian and well-described by a number of linguists (Sherekh 1951: 32; Panov 1968, vol. 3: 11, cited in Ryazanova-Clarke and Wade 1999: 242; Graudina 1998: 45, cited in Ryazanova-Clarke and Wade 1999: 242-259). Shevelov (Sherekh) maintains that widespread compounding, which involves an unchangeable foreign word as the initial element, contradicts the norms of Ukrainian. He argues instead that one should use either two nouns or a noun with an adjective. Despite the linguistic novelty and seeming unnaturalness of such compounding for Ukrainian in 1950s, now it has become a well-established and productive type of word formation. Thus, according to Ryazanova-Clarke and Wade (1999: 49), from 1950s on, in Russian compounding has produced numerous innovations “mainly in the spheres of science and technology on the basis of truncated stems, predominantly of foreign origin, either in initial position ... or in final position ...”. In the period after 1985, this model of compounds that contain an ‘analytical’ initial element (a truncated noun or adjective, or an indeclinable foreign word) has been successfully adopted for assimilation of loan expressions as well as for coining native neologisms on their basis.

Considering that the overwhelming majority of the current loanwords and expressions is from English, particular productivity of the analytical structures in the otherwise highly inflected Ukrainian language can be partially explained by the following two factors. First, there are some typological limitations for “naturalization” of English nouns and noun phrases, which are manifest in impossibility to create adjectives from a certain group of borrowed nouns. This group includes nouns ending in a vowel other than *-a* (e.g., *шоу* as in *шоу-програма* ‘show program’ but **шоуний*, *графімі* as in *графімі-*

реклама 'graffiti ad' but *графітний or *графітовий¹³, інді as in інді-фестиваль 'indie festival' but *індовий or *індійський¹⁴). Similarly, it is not possible to derive adjectives from loan nouns ending in a consonant cluster non-typical for Ukrainian nouns (e.g., -кин as in екшин 'action' or продакшин 'production'). Since adjectival derivatives *екиновий or *продакиновий are impossible, the forms екшин-фільм 'action film' and продакшин-студія 'production studio' exist. Similarly, adjectives *мюзикловий from мюзикл 'musical', *ніпловий from ніпл 'people' are not formed because adjectival derivation from the borrowed nouns in singular ending in -р or -л preceded by a consonant is impossible. Some exceptions to the above rules, however, can be found (e.g., рокабілі 'rockabilly' – adj. рокабильний but also рокабілі-команда 'rockabilly group'; фентезі 'fantasy' – adj. фентезійний but also фентезі-трилогія 'fantasy trilogy'; Бітли 'The Beatles' – adj. бітловський). The second factor is that some English noun phrases are characterized by high analyticity. Therefore, often in Ukrainian it is hard to render their meaning precisely by using a [noun + noun] or [adjective + noun] constructions. For instance, the loan translation 'реальне шоу' from the English 'reality show' is certainly better sounding than the occasionally found 'рієліті-шоу'. However, the former does not convey the precise source language meaning without a supporting context. In particular, the semantic field of the Ukrainian adjective реальний ranges from 'real' to 'concrete' and slangish 'cool' (as in реальні чуваки 'cool fellas') and therefore is greater than that of the noun реальність 'reality'. If it was not for the immediate contextualization of this loan provided through the popularity of reality shows on Ukrainian TV, the exact meaning of this new neologism could be vague and confusing to

¹³ The adjectives графітний 'graphitic' and графітовий 'black-lead' in fact exist in Ukrainian, but none of them is a derivative from the noun графіті 'graffiti'. (Note the translation.)

¹⁴ The Ukrainian adjective індійський meaning 'Indian' and has nothing to do with indie music genre.

an average Ukrainian at the time of its borrowing. Similarly, another neologism, a loanblend *екстремальне шоу* from the English ‘*extreme show*’ might be ambiguous as to whether the show is produced in extreme conditions or the subject matter is, for example, extreme sports. At the moment this coinage is competing with the fellow-loanword *експім-шоу*, which tends to be used more frequently in the considered written sources. The initial element in *експім-шоу* does not sound as clumsy and strikingly foreign as, for instance, that in ‘*pienimi-шоу*’. In this regard, one should remark once again that ambiguity in the meaning of borrowings usually fades away as the referred novelty phenomenon becomes commonplace and its referential boundaries become clear cut for native speakers. Or, alternatively, such coinage with time might be replaced by a more successful native word or expression.

Prefixation (prefixes of excess and intensity)

The current period of the Ukrainian language development is also characterized by an extensive use of intensifiers. In part, this can be explained by a certain degree of commercialization of the language, the fervor of local mass media to capture viewers’ or readers’ attention by delivering exclusive, extreme or shocking news, as well as by generally elated discourse that is associated with new prestigious and glamorous lifestyles. Although prefixes denoting excess or intensity have been productive throughout most of the twentieth century (Panov 1968, vol. 2: 164-169, cited in Ryazanova-Clarke and Wade 1999: 194), the period after 1985 saw a particular activation of international prefixes in word-formation. Among them are earlier borrowed prefixes such as *мега-* ‘*mega*’ and *супер-* ‘*super*’ which are productive in today’s vocabulary of entertainment industry. Whereas the former has extended its scientific meaning of multitude and largeness to

embrace non-technical concepts and objects in its figurative usage, the latter has surpassed native, competing prefixes *над-* and *понад-* in direct loans or adaptations in 1990s (Ferm 1994: 80-1; Zemskaja, 1996b: 117-8, cited in Ryazanova-Clarke and Wade 1999: 196). Both prefixes are now used in a widening range of semantic fields, including commercial, Internet-related and entertainment terminology:

<i>мегаclub</i>	‘mega club’	<i>суперпропозиція</i>	‘super-offer’
<i>мегамаркет</i>	‘mega market’	<i>суперакція</i>	‘super-contest/campaign’
<i>мегапортал</i>	‘mega portal’	<i>суперприз</i>	‘super-prize’
		<i>супер-розіграш</i>	‘super-draw’ (about lottery)

It is also not uncommon to encounter frequent abuse, at times bordering on absurdity, of these two trendy prefixes. Such examples are abundant in show business, commercial advertisements, and in company names:

<i>фірма „Мега-Джинс”</i>	firm ‘Mega Jeans’
<i>СП "Мега"</i>	joint-stock company “Mega”
<i>мега-новини</i>	‘mega news’
<i>мега-оголошення</i>	‘mega ads’
<i>супер-еротика</i>	‘super erotica’
<i>суперспонсор</i>	‘super sponsor’
<i>супер-мега-ідеал чоловіка</i>	‘super mega ideal of a man’

Another currently productive, word-formatory morpheme is an intensifier *мон-* ‘top’. This morpheme has been borrowed from English into Ukrainian as a part of loan compounds quite recently (e.g., *мон-тен*, *мон-модель*). Despite its superfluous nature, it is gaining a competitive edge on the synonymous native equivalent *найкращий* ‘best’. Apparently today’s fashion for foreign words and language economy are key factors that give boost to the current productivity of this new intensifier. Consider the following examples of new coinages with *мон-* ‘top’:

<i>мон-сервіс</i>	‘top service’
<i>мон-новини</i>	‘top news’
<i>мон-тур</i>	‘top tour’

<i>тон-форум</i>	‘top forum’
<i>тон-чат</i>	‘top chat’

Adjectival formations from nouns

Adjectival formation from the loan nouns is another currently productive derivational process. Here the traditional pattern of word formation is followed, where new adjectives are formed from nouns using native adjectival suffixes *-ов-*, *-ів-*, *-ськ-* and *-н-*. Consider the following examples:

<i>тінейджер</i> ‘teenager’ (n)	>	<i>тінейджерський</i> ‘teenager’ (attr.)
<i>рейв</i> ‘rave’ (n)	>	<i>рейвовий</i> ‘rave’ (attr.)
<i>брит-поп</i> ‘brit pop’ (n)	>	<i>брит-попівський</i> ‘brit pop’ (attr.)
<i>тренд</i> ‘trend’ (n)	>	<i>трендовий</i> ‘trend’ (attr.)
<i>медіа</i> ‘media’ (n)	>	<i>медійний</i> ‘media’ (attr.)

As mentioned earlier, there are several English loan nouns that are used as an initial element of compound nouns. In attributive function, adjectives derived from these loan nouns are also common as well. Consider the following adjectives:

<i>‘media project’</i>	
<i>медіа</i>	<i>медіа-проект</i>
<i>медійний</i>	<i>медійний проект</i>
<i>‘PR event’</i>	
<i>піар</i>	<i>піар-акція</i>
<i>піарівський</i>	<i>піарівська акція</i>

There is a group of loan nouns (as discussed in the section on Noun Compounding above), which are not susceptible to adjectival formation. In the analyzed data, their number is insignificant. Interestingly, not all of the loan nouns, capable of deriving an adjective, have one¹⁵. For example, such nouns as *ситком* ‘sitcom’, *кастинг* ‘casting’, *прайм-тайм* ‘prime time’, to mention a few, can easily derive such adjectives as

¹⁵ This observation is based on the analysis of written sources only. There is a possibility that unaccounted adjectival derivatives exist in oral discourse.

**ситкомівський, *кастінговий* and **прайм-таймовий* accordingly. However, these adjectival forms are not accounted.

4.2.2.4 Summary of Morphological Analysis

The morphological analysis yields the following results.

Based on the morphemic substitution criterion, it is possible to identify four categories of loans in Ukrainian: (1) loanwords, (2) loanblends, (3) loanshifts, and (4) unmodified loan-forms. Loanwords are by far the largest group. They are, for the most part, one and two-syllable nouns. In their phonological adoption, the principle of transcription seems to be prevalent. The analyzed loanblends comprise three types of loans: nouns in which a foreign suffix is replaced by a native ones, and compound and truncated nouns in which one of the roots is substituted with a native root. Loanshifts include semantic loans and loan translations. Examples of the loan translations include both the expressions, whose meaning is not derivable from the combination of its meanings, and those with transparent semantics. Unmodified loan-forms deserve particular attention despite their small quantity. They enjoy broad usage and relative stability in the lexical system. Most of them are acronyms. Some unmodified loan-forms retain their English spelling and pronunciation, others have Cyrillic spelling or native equivalents alongside the original. In contemporary Ukrainian, broad acceptance of original English loan-forms in written discourse exhibits a new linguistic process in progress.

In assigning grammatical categories to loans, native speakers apply common grammatical rules of contemporary Ukrainian. Accordingly, the overwhelming majority of the considered loans are masculine and, therefore, belong to the second declension type. Those loans, which are countables in English, are usually rendered as countables in

Ukrainian. The subcategory of uncountable nouns largely consists of singularia tantum nouns, which are mostly abstract nouns. In the present corpus, there is only one pluralia tantum loan noun.

Some of the analyzed loans reveal gender and spelling variation, which indicates that their assimilation is still in progress. Gender variation takes place due to the interference from native equivalents or similar-sounding words based on the principle of analogy. A lack of comprehensive spelling rules for rendering foreign words in Ukrainian is responsible for spelling variation of numerous loans. In addition, several loans, despite their current standardized forms, display attempts for nativization in pronunciation patterns, which is evident from their spelling.

The analyzed processes of derivational activities allow to assert that a great number of the analyzed loans are successfully adopted in Ukrainian. Not only have some loans fully integrated into the language, but also they actively participate in word formation and collocation processes as productive word-formatory elements. Currently the most productive word-formation processes involving loans are noun compounding, prefixation (in particular the prefixes of excess and intensity), and adjectival formation from nouns.

CHAPTER 5: CONCLUSIONS

The present thesis addressed the linguistic aspects of the recent and re-activated English-origin loans in Ukrainian show-business vocabulary. At the beginning of the study, theoretical aspects of the lexical borrowing process were discussed and the process was placed within the development of the lexical system in general. Further, a historical overview of borrowings in modern Ukrainian during the period from the nineteenth century up to the present day was provided to set the current processes within a broader context. Analysis of semantic and morphological processes taking place during the assimilation of loans in Ukrainian constituted the focus of the present linguistic investigation. For this purpose, a corpus of show business-related loans was compiled from electronic and printed media sources.

At the semantic level of analysis, the objectives were to determine major reasons for borrowing, identify individual semantic processes at work during the assimilation of loans, consider the argument about the superfluous nature of many current loans in Ukrainian using the collected corpus of borrowings, as well as identify main thematic and referent groups that are the greatest contributors to the new lexis. The analysis results allow the drawing of the following conclusions.

The principal reason for borrowing English show-business terminology into Ukrainian is to name absolute novelties in the lifestyles of Ukrainians, that is to fill in a semantic gap. However, alongside the loans borrowed to fill in the semantic gap between new referents and existing native resources, the smaller but also numerically sound is the group of loans which enter Ukrainian despite the availability of adequate native equivalents. Reasons for the adoption of these loans include the language economy factor

and the currently prestigious status of foreign words. The loans borrowed for the socio-psychological reason of prestige are potential doublets since their meaning is in no way different from that of native equivalents. This group of alleged doublets was further examined to test the hypothesis of the superfluous nature of many recent borrowings in Ukrainian.

Closer examination of the semantics of individual loans, their source language meanings and those of respective Ukrainian equivalents allowed for the identification of the following active semantic processes: re-activation, re-orientation and re-connotation of earlier borrowings; semantic derivation; secondary borrowing; re-borrowing; and loanword-meaning divergence. A considerable number of loans were borrowed before the Perestroika period, in particular in the late 1950s and 1960s. As a result of political changes and the re-orientation of several lexical items towards Ukrainian referents, many have lost their ideological, negative connotations and have aligned with international practice. Another group of loans affected by the current semantic processes of lexical borrowing comprises loanwords, which were borrowed into Ukrainian much earlier than the considered period and are fully integrated into the language system. Some of these loans have expanded their semantic fields under the influence of the other meanings their respective foreign counterparts have in the source language. Others are now competing with newer, English-origin loans that threaten to replace Ukrainian counterparts. Several recent borrowings also display variation in the source and target language meanings, perhaps, due to the differences in the realia surrounding speakers of both languages. Moreover, frequent usage of many analyzed loans, their derivational activity and availability in dictionaries demonstrate their current movement from the periphery to the center of the lexical system.

The speech register analysis of the semantic groups of potential doublets showed the existence of variations in over half of the considered lexical pairs. It was concluded that these lexical items cannot be considered doublets. This observation together with the above findings undermines some puristic claims about the superfluous nature of many loans in contemporary Ukrainian, at least, with respect to show-business lexicon. A distinct tendency to use the loans, which sound particularly clumsy to the Ukrainian ear, in humorous and sarcastic contexts was also discussed.

Among the three thematic vocabulary groups (i.e., music, motion pictures and television domains), musical terms contribute the most to the considered corpus of borrowings. With respect to referent groups, the lexical items naming music and movie genres, professional and occupational titles, and those referring to products or processes in music, movie and television industries are the greatest in number.

The morphological analysis was aimed at mapping the patterns of morphological adaptation of loans, analyzing grammatical category assignment, and identifying the derivational productivity of loans.

Within the theoretical framework of the morphemic substitution approach, four categories of loans in Ukrainian were identified: loanwords, loanblends, loanshifts, and unmodified loan-forms. Most of the analyzed loans belong to the category of loanwords. They are predominantly one and two-syllable nouns. In their phonological adoption, the principle of transcription is prevalent. As a rule, the longer the loanword, the more complex pronunciation and spelling rendering patterns are. The other group of loans, which was devoted special attention, is unmodified loan-forms. These loans are adopted into Ukrainian virtually unchanged and retain their English form, despite their incompatibility with Ukrainian spelling, grammar or pronunciation norms. Variation

occurs in the use of script: for some loans Roman letters are used alongside Cyrillic, for others no equivalent Ukrainian forms exist. Albeit smaller in number than the other groups, most unmodified loan-forms enjoy frequent usage and display relative stability in the lexical system. Most of these are acronyms which do not have Ukrainian equivalents. Broad acceptance of unmodified loan-forms in the written discourse and unavailability of Ukrainian equivalents for most of them, during a relatively long period of their existence in the lexical system, suggest that a new linguistic process is currently taking place.

The process of assignment of relevant grammatical categories during the assimilation was discussed as well. The results revealed that the overwhelming majority of the considered loans are masculine and, therefore, belong to the second declension type. English countable nouns are usually rendered as countable loans in Ukrainian. In the subcategory of uncountable nouns, singularia tantum nouns prevail. These are, for the most part, abstract nouns. There is only one pluralia tantum loan noun in the analyzed corpus.

Variations in gender and spelling during the early stages of loanword assimilation in Ukrainian were noted. Interference from native equivalents or similar-sounding words based on the principle of analogy was found to be responsible for gender variation in some loan nouns. The observed spelling variation was related to the absence of comprehensive spelling rules for rendering foreign words in Ukrainian. Several variations in spelling could be explained by attempts of native speakers to further accommodate loan-forms to native pronunciation patterns despite the existence of the standardized forms in the consulted dictionaries.

Special attention was devoted to derivational activities of loans. The analysis demonstrated that a number of loans are successful in their adoption in the lexical system

of Ukrainian. In addition, some of the fully integrated loans actively participate in new collocations and word formation as productive word-formatory elements. Noun compounding, prefixation (involving prefixes of excess and intensity), and adjectival formation from nouns were identified as the most productive word-formation processes in Ukrainian involving lexical borrowings. Noun compounding is generally a very productive word-formatory procedure in contemporary Ukrainian. It is also a common way of rendering the English noun phrases which, for typological reasons, cannot be conveyed by an [adjective + noun] phrase. Although foreign elements can be found both in the initial and final positions of newly coined compound nouns, they are predominantly found as an initial element. In the study, it was noted that the prefixes of excess and intensity are also currently productive in word formation. This productivity relates to the popularity of describing glamorous lifestyles and the fact that these prefixes are used as essential elements of sales pitches. With respect to adjectival formation, it was pointed out that adjectival forms are easily derivable from the majority of loans. It was also noted that there is a limited group of loans (for a detailed description refer to the section Noun Compounding), from which adjectives are not formed.

The present study is by no means exhaustive and is limited in its scope. Several interesting issues are left untouched. The following research questions are suggested for future linguistic investigation.

First, the applicability of the language economy factor in lexical borrowing deserves additional attention. Undoubtedly, this factor justifies a preference for the loanwords which are rendered by three-word or longer native phrases in Ukrainian. However, the effect of the language economy factor for the loans with two-word native equivalents may be lost in certain syntactic environments, as shown in earlier example (2).

Due to the fact that native speakers use loans predominantly in utterance (that is not in isolation), such loans are found within various linguistic environments. It would be interesting to determine the actual relevance of this factor based on the analysis of the syntactic environments, in which given loanwords are found, and the frequency of each type of encountered environment.

Second, variation in the loanword form and usage during the assimilation process may be a topic of future study involving loans in several or all vocabulary domains. Typical patterns of variation and factors affecting it could be identified. In the present study, it was observed that there may be higher variation in informal types of discourses. However, more data is needed to support this point.

And finally, the whole picture of the borrowing process would be incomplete without analyzing a corpus of native coinages, which either have been successful in replacing loans in the course of time or, at the moment, are pushing loans to the periphery of the lexical system. In some cases, borrowing does not even take place because a successful native equivalent is created at the very moment of borrowing of a new notion or concept into Ukrainian (e.g., SARS – *CAPC* vs. *нетипова (атипова) пневмонія*). Such analysis would aid in better understanding of how productive Ukrainian is in coining its own neologisms for new objects and concepts. This type of study would give a broader perspective on the current borrowing processes and would create polemics with respect to the inflow of foreign words into Ukrainian, placing it into a more meaningful context.

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LIST OF APPENDICES

APPENDIX A

Consulted Data Sources

CONSULTED PRINTED AND ELECTRONIC MEDIA DATA SOURCES:

for TV entertainment loans:

- 1+1 (television channel) - www.1plus1.tv
- Inter (television channel) - www.inter.ua/ua/
- STB (television channel) - www.stb.ua
- ICTV (television channel) - www.ictv.com.ua
- Novyi Kanal (television channel) - www.novy.tv

for motion pictures loans:

- KINOKOLO (Ukrainian national movie portal) - www.kinokolo.ua
- Kinopalats movie theatre website - www.kinopalace.lviv.ua/index.php
- Chernictsi movie theatre website - <http://cinema-cv.siteid.net/>

for music-related loans:

- Tavriiski Ihry music festival website - www.tavriagames.com
- TG Music Internet portal (founded by Tavriiski Igry) - www.tgmusic.com/ua/
- Cheremshyna on-line encyclopedia of Ukrainian pop music - www.kmstudio.com.ua
- Ukrainian Alternative Music website - www.alt-m.te.ua/phps/index.php
- Dzyga Art (music section of the site) - <http://west.net.ua/~jazz/new/mysik.htm>

- HalaS music magazine 2 issues: № 11-12 1997 and № 1-2 1998
circulation: 30,000
published in Kyiv
- Torba youth magazine 2 issues: № 3 and № 4-5 2001
circulation: 1,000
published In Lviv
- Muzychhyi Tyzhden' weekly 1 issue: № 35(91) 1998

Note: A number of other Ukrainian-language on-line publications and websites were occasionally consulted for examples of usage and collection of derivatives. They are acknowledged after quotations throughout the thesis.

APPENDIX B

Semantic-Reason Classification of Loans

Appendix B. Semantic-Reason Classification of Loans

Group 1 Naming of new goods, objects or concepts	Group 2 Differentiation of meaning	Group 3 Language economy	Group 4 Socio- psychological factors	Register	Loan	English equivalent	Ukrainian (near)equivalents
					А		
✓					альтернатива (also альтернативна музика)	alternative (music)	
✓					андеграунд	underground	
			✓	neutr.	аніматор	animator	мультиплікатор
			✓	neutr.	анімація	animation	мультиплікація
			✓	neutr.	арт.	art	мистецтво
✓					поп-арт	pop(ular) art	популярне мистецтво
					Б		
	✓				байкер	biker	мотоцикліст, велосипедист
	✓				бек-вокал, беквокал	back vocal	
			✓	m/argot	бэнд	band	ансамбль, оркестр, (музична) група, гурт
		✓			бестселер	bestseller, bestselling	найпопулярніша серед покупців книга (also about платівка, фільм)
		✓			блокбастер	blockbuster	найкасовіший фільм
✓					брит-поп	britpop	
					В		
✓					веб-сайт (also сайт)	website	Інтернет сайт
✓					веб-сторінка	webpage	Інтернет сторінка
	✓				відеокліп	video clip	відеоролик
✓					ві-джей (also VJ)	video jockey, V.J.	
			✓	m/argot	вініл	vinyl	платівка
✓					віртуальний (as in віртуальна реальність)	virtual	
	✓				вокаліст	vocalist	співак- або співачка-фахівець, професійний співак (співачка)
					Г		
✓					грандж	grunge	
✓					графіті	graffiti	
					Г		
					Д		
			✓	coll.	данс, денс:	dance	танець, танцювальний
✓					брейк-данс, брейк-денс	break dance	
			✓	coll.	данс-клуб, денс-клуб	dance club	танцювальний клуб
			✓	coll.	данс-шоу, денс-шоу	dance show	танцювальна програма (виступ)
			✓	coll.	денс-ремікс	dance remix	танцювальний ремікс
			✓	coll.	денс-музика	dance music	танцювальна музика
	✓				дизайн	design	план, проєкт, конструкція, оформлення, інтер'єр
	✓				дизайнер	designer	проєктор, конструктор, оформлювач інтер'єру
	✓				дизайнувати	to design	проєктувати, конструювати, оформлювати інтер'єр
	✓				дистрибуція	distribution	збут
	✓				дистриб'ютор	distributor	агент з продажу
✓					дід-жей (also DJ)	D.J.	ведучий (муз. програми, дискотеки)
✓					джазгл (music genre)	jungle	
			✓	m/argot, slang	драйв	drive	(1) джазовий характер виконання, який створює у слухача враження наростаючого темпу, тоді як він залишається незмінним; 2) те, що викликає сплеск (неконтрольованих) енергії та емоцій
			✓	m/argot	драмер	drummer	барабанщик
✓					драм-н-бейс, драм-н-бас	drum 'n' bass	
					Е		
✓					ексклюзив	exclusive	ексклюзивний матеріал
	✓				ексклюзивний	exclusive	винятковий, першокласний, єдиний (у своєму роді), зроблений на замовлення, для вузького кола
			✓		екшн, екшен (movie genre)	action	бойовик
			✓	coll.	екшн-фільм	action film	бойовик
		✓			екшн-трилер	action thriller	трилер з елементами бойовика
					Є		
					Ж		

Appendix B. Semantic-Reason Classification of Loans

Naming of new goods, objects or concepts	Differentiation of meaning	Language economy	Socio-psychological factors	Register	Loan	English equivalent	Ukrainian (near)equivalents
					З		
					И		
					І		
✓	✓				імідж	image	образ
✓					іміджмейкер, імідж-мейкер	image-maker	
✓					індастріел	industrial	
✓					індепендент	independent	
✓					інді (as in інді-група)	indie (as in indie group)	
✓					індустрія розваг	entertainment industry	
					І		
					И		
					К		
✓					кабельне телебачення	cable television	
			✓	argot	кастинг, кастінг	casting	конкурс(ний)-перегляд, відбір (акторів, моделей)
	(see видеоclip)				кліп	video (clip)	відео-ролик
✓					кліпмейкер	video producer	
---	---	---	---		клуб		
✓					нічний клуб	night club	
---	---	---	✓	coll.	найт-клуб	night club	
---	---	---	---		клубний	club (attr)	
✓					клубна музика	club music	
✓					клубна картка	club card	
			✓	neutr.	комедія ситуацій (see also ситком)	sitcom	комедійний (теле)серіал
✓					компакт-диск, компакт диск (also компакт, диск, CD, CD-диск, CD диск)	compact disk, CD	
✓					конкурс краси	beauty contest	
			✓	neutr	креативність	creativeness	творчість
			✓	neutr	креативний	creative	творчий
					Л		
					М		
✓					маргінал	marginal	
✓					маргінальний	marginal	
			✓	neutr	мас-медіа, мас-медія, (also media)	mass media	засоби масової інформації (ЗМІ)
		✓			мас-медійний, медійний (also media-)	mass media	той, що відноситься до засобів масової інформації (ЗМІ)
---	---	---	---		мега-	mega-	супер-
			✓	neutr	мега-хіт, мегахіт	megahit	суперхіт
			✓	neutr	мега-зірка, мегазірка	megastar	суперзірка
			✓		мейджер	major	велика, провідна та впливова компанія (корпорація)
			✓	argot	студії-мейджери	major studios	найкрупніші студії
✓					мильня опера	soap opera	
			✓	neutr.	Міс	Miss (followed by place or geographic names)	королева краси
			✓	m/argot	мікс	mix	збірка, колекція
✓					мікшер	mixer	
	✓				модель (as in супермодель, топ-модель)	model (as in supermodel, top model)	манекенниця
✓					юзикл	musical	
					Н		
✓					(най)краща десятка (двадцятка, тощо)	top ten (twenty, etc.)	
			✓		номінант	nominee	кандидат(ка), кандидатура, претендент(ка) на нагороду
			✓		номінація	nomination	категорія в конкурсі нагород, висування кандидатури на нагороду в такому конкурсі
					О		
					П		
✓					панк (music genre)	punk	
✓					панк (the one who enjoys punk music)	punk	
			✓	slang	пати, парті	party	вечірка
✓					піар	PR, public relations	
			✓	slang	піпл	people	народ (colloquial)

Appendix B. Semantic-Reason Classification of Loans

Naming of new goods, objects or concepts	Differentiation of meaning	Language economy	Socio-psychological factors	Register	Loan	English equivalent	Ukrainian (near)equivalents
---	---	---	---		поп-	pop-	популярний, масовий; той, що відноситься до поп-культури або музики
	✓				поп-група	pop group, pop band	
	✓				поп-музика, попмузика	pop(ular) music	
			✓	coll.	постер	poster	плакат
✓					прайм-тайм	prime time	вечірній ефірний час (найдорожчий для рекламодавців)
			✓	neutr.	презентувати	to present	представляти, демонструвати
✓					приквел	prequel	
	✓		✓	argot	продакшн-студія	production studio	музична або кіностудія
	✓				продюсер	producer	режисер-постановник
	✓				продюсування	producing, production	виробництво (фільму, муз. альбому)
	✓				продюсувати	to produce	виробляти (фільм), випускати (муз. альбом)
	✓				проект (as in кінопроект, телепроєкт)	project (as in movie project, TV project)	проект, задумка, план
	✓				промоутер	promoter	імпресаріо, агент
	✓				промоція	promotion	реклама
			✓	argot	промо- (as in промо-кампанія, промо-LP)	promo(ion) (attr) (as in promo campaign, promo LP)	рекламний
					P		
✓					реальне телебачення (also reality TV)	reality TV	
✓					реальне шоу (also reality show)	reality show	
✓					рейв	rave	
✓					рейвер	raver	
			✓	m/argot	рекордінгова студія / компанія	recording studio / company	студія / компанія звукозапису
			✓	m/argot	реліз	release	випуск/вихід (нової платівки, компакт-диску, запису фільму тощо)
✓					ремікс	remix	аранжировка
✓					реп	rap	
✓					репер	rapper	
✓					ритм-н-блюз (also R&B)	R&B	
✓					рокабілі, рокабілія	rockabilly	
✓					рокер	rocker	
					C		
	(see веб-сайт)				сайт	(web) site	(Інтернет) сторінка
			✓	m/argot	саунд	sound	звук
			✓	m/argot	саунд-продюсер	sound producer	звуковий режисер
			✓	m/argot	саунд-чек	sound check	перевірка звуку
		✓			саундтрек	soundtrack	звукова дорожка (до фільму)
		✓			сейшен, сейшн	session	музична тусовка
		✓			джем-сейшн	jam session	
		✓			серіал	series	багатосерійний фільм
		✓			ситком (see also комедія ситуацій)	sitcom	комедійний (теле)серіал
		✓			сиквел, сиквел	sequel	продовження фільму
	✓				сінгл	single	пісня
✓					соул	soul	
		✓			спойлер	spoiler	рекламний ролик (фільму)
✓					спутникова телівачення	satellite television	
					T		
✓					телемагазин	infomercial, shopping channel	
✓			✓	coll.	телешоп	infomercial, shopping channel	телемагазин
✓					техно	techno	
			✓	neutr.	тінейджер, тінейджер	teenager (n)	підліток
			✓	neutr.	топ.		найкращий, супер-
		✓			топ 10 (=топ тен)	top 10	(най)краща десятка
		✓			топ-модель	top model	(най)краща модель
		✓			трейлер	trailer	рекламний ролик (фільму)
		✓	argot		тренд	trend	тенденція, мода
		✓	argot		трендовий	trendy	модний
✓					трєнс	trance	транс
✓					трєш	trash	
✓					трилер	thriller	
✓					трип-хоп, трип-хоп	trip hop	
					У		
			✓	neutr.	вік-енд, уїкенд, вік-енд, вікенд	week-end, weekend	вихідні
					Ф		
			✓	coll.	фан'	fan	прихильник, шанувальник, фанат, фанатик

Appendix B. Semantic-Reason Classification of Loans

Naming of new goods, objects or concepts	Differentiation of meaning	Language economy	Socio-psychological factors	Register	Loan	English equivalent	Ukrainian (near)equivalents
		✓			фанзін	fanzine	журнал для прихильників (музичної групи, спортивної команди, тощо)
✓					фан-клуб	fan club	клуб прихильників (шанувальників, вболівальників) когось або чогось
✓					фанк	funk	
✓					фентезі	fantasy	фантастика, фантазія, ілюзія, уявлення
✓					фільм-катастрофа	disaster movie	
			✓	coll	фільм-мейкер	film-maker	продюсер (фільму)
			✓	neutr	фільмування	filming	зйомка, знімання (фільму)
	✓		✓	neutr	фільмувати	to film	знімати (фільм, тощо)
					флайер	flyer	рекламний листівка
					Х		
✓					хард-рок	hard rock	важкий рок
			✓	coll	хепі-енд	happy end	щасливий кінець
✓					хіп-хоп, хип-хоп	hip hop	
		✓			хіт	hit (n)	популярна пісня, шлягер
✓					хіт-парад	hit parade	список найпопулярніших пісень
					Ц		
					Ч		
✓					чарт	chart	
					Ш		
	✓				шоу	show	концерт, телепрограма, видовище
✓					екстрім-шоу, екстремальне шоу	extreme show	
	(see above)				реальне шоу (also reality show)	reality show	
✓					ток-шоу	talk show	
✓					шоу-бізнес	show business	
		✓			шоумен	showman	ведучий розважальної програми
			✓	neutr	шоу-програма	show program	розважальна програма
					Щ		
					Ю		
					Я		
					Unmodified Loan-Forms		
	(see компакт-диск)				CD (also CD-диск, CD диск)		компакт-диск
	(see ді-джей)				DJ		ді-джей
✓					DVD (also DVD-диск, DVD диск)		цифровий відео-диск
		✓			LP		довгограюча платівка
	(see піар)				PR		піар, зв'язки з громадськістю
	(see ритм-н-блюз)				R&B		ритм-н-блюз
	(see реальне шоу)				reality show		реальне шоу
	(see реальне телебачення)				reality TV		реальне телебачення
		✓			VIP, VIP-персона		особливо важлива персона
	(see ві-джей)				VJ		ві-джей
69	23	22	48	Stylistically neutral - 17			
Total Meanings (162)				Music and other professional argot - 16			
Total Loans (171)*				Colloquial - 8			
				Slang - 3			

* Note: Since some of the above lexical borrowings retain their Latin-script form in Ukrainian alongside Cyrillic forms, there is a discrepancy between total number of meanings and that of considered loans.

APPENDIX C

Table of Thematic Groups and Analysis of Referents

Appendix C. Table of Thematic Groups and Referents Analysis

Thematic Groups				Referent Groups								Loan	English equivalent
Music	Motion Pictures	Television	General	Professionals, People & Titles	Movie & Music Genres, Show Types	Events & Venues	Promotion & Other Business Terminology	Music, Movie or TV Product or Process	Physical Media for Delivery of Music, Movie & TV Products	Computer & Internet	Other		
✓					✓							A	
✓					✓							альтернатива (also альтернативна музика)	alternative music
	✓			✓	✓							андерграунд	underground
					✓							аніматор	animator
			✓								✓	анімація	animation
												арт	art
												Б	
			✓	✓								байкер	biker
✓				✓								бек-вокал, беквокал	back vocal
✓				✓								банд	band
			✓				✓					бестселер	bestseller, bestselling
	✓				✓			✓				блокбастер	blockbuster
✓												брит-поп	britpop (n)
												В	
			✓								✓	веб-сайт (also сайт)	website (also site)
			✓								✓	веб-сторінка	webpage
✓		✓						✓				відеокліп (also кліп)	(video) clip
✓	✓			✓					✓			ві-джей	video jockey, V J
												вініл	vinyl
			✓								✓	віртуальний (as in віртуальна реальність)	virtual (as in virtual reality)
✓				✓								вокаліст	vocalist
					✓							Г	
✓			✓					✓				грандж	grunge
												графіті	graffiti
												Д	
✓								✓				данс, денс	dance
			✓					✓				дизайн	design
				✓								дизайнер	designer
				✓				✓				дизайнувати	to design
				✓			✓					дистрибуція	distribution
				✓			✓					дистрибутор	distributor (n)
✓				✓								ді-джей	D J
✓					✓							джангл (music genre)	jungle
			✓								✓	драйв	drive
✓				✓								драмер	drummer
✓					✓							драм-н-бейс, драм-н-бас	drum 'n' bass
												Е	
											✓	ексклюзив	exclusive
	✓		✓								✓	ексклюзивний	exclusive
					✓							екшн, екшен	action (movie genre)
												Є	
												Ж	
												З	
												И	
												І	
				✓			✓					імідж	image (n)
			✓	✓								іміджмейкер, імідж-мейкер	image-maker
✓				✓	✓							індастріел	industrial
✓					✓							індипендент	independent
✓							✓					інді (as in інді-група)	indie (as in indie-group)
			✓									індустрія розваг	entertainment industry
												І	
												И	
												К	
									✓			кабельне телебачення	cable television
✓	✓					✓						кастинг, кастінг	casting
✓		✓		✓								кліпмейкер	video producer
✓					✓							клубна музика	club music
			✓								✓	клубна картка	club card
		✓			✓			✓				комедія ситуацій	sitcom
✓									✓			компакт-диск (also компакт, диск)	compact disk, CD
				✓		✓						конкурс краси	beauty contest
			✓								✓	креативність	creativity
			✓								✓	креативний	creative
												Л	
												М	

Appendix C. Table of Thematic Groups and Referents Analysis

			✓						✓	маргінал	marginal
			✓						✓	маргінальний	marginal
			✓						✓	мас-медіа, мас-медіа	mass media
✓								✓		мас-медійний, медійний	mass media
✓										мега-хіт, мегахіт	megahit
		✓		✓						мега-зірка, мегазірка	megastar
		✓					✓			мейджер (as in студії-мейджери)	major (as in major studios)
			✓					✓		мильна опера	soap opera
✓				✓						Міс	Miss (followed by place or geographic names)
✓								✓		мікс	mix
									✓	мікшер	mixer
			✓	✓						модель (as in супермодель, фотомодель)	model (as in supermodel)
✓					✓				✓	мюзикл	musical
										Н	
✓								✓		(най)краща десятка (двадцятка, нічний клуб (also найт-клуб)	top ten (twenty, etc.) night club
✓			✓	✓						номінант	nominee
			✓			✓				номінація	nomination
										О	
										П	
✓				✓						панк (music genre)	punk
✓				✓						панк (the one who enjoys punk)	a punk
			✓			✓				пати, папті	party
			✓					✓		піар	PR, public relations
			✓	✓						піпп	people
✓					✓					поп- (as in поп-музика, поп-поп- (as in поп-культура)	pop- (as in pop music, pop pop- (as in pop culture)
			✓		✓				✓	постер	poster
			✓				✓			прайм-тайм	prime time
	✓		✓						✓	презентувати	to present
								✓	✓	пріквел	prequel
✓	✓	✓		✓				✓		продакшн-студія	production studio
✓	✓	✓						✓	✓	продюсер	producer (n)
✓	✓	✓						✓	✓	продюсування	producing, production
										продюсувати	to produce
✓	✓	✓	✓	✓					✓	проект (as in кинопроект, телепроект)	project (as in movie project, TV project)
✓	✓	✓	✓	✓	✓					промотер	promoter
✓	✓	✓	✓	✓				✓		промоція	promotion
										Р	
		✓			✓					реальне телебачення	reality TV
		✓			✓			✓		реальне шоу	reality show
✓					✓					рейв	rave
✓			✓							рейвер	raver
✓							✓			рекордінгова студія / компанія	recording studio / company
✓									✓	реліз	release
✓									✓	ремікс	remix
✓				✓						реп	rap
✓			✓							репер	rapper
✓				✓						ритм-н-блюз	R&B
✓				✓						рокабілі, рокабілія	rockabilly
✓			✓							рокер	rocker
										С	
✓								✓		саунд	sound
✓			✓							саунд-продюсер	sound producer
✓								✓		саунд-чек	sound check
✓	✓							✓		саундтрек	soundtrack
✓		✓				✓				сейшен, сейшн (as in джем-сейшн)	session (as in jam session)
		✓			✓			✓		серіал	series
		✓			✓			✓		ситком	sitcom
	✓							✓		сіквел, сиквел	sequel
✓								✓		сінгл	single
✓				✓						соул	soul
	✓						✓			спойлер	spoiler
		✓							✓	спутникове телебачення	satellite television
										Т	
		✓			✓					телемагазин	infomercial, shopping channel
		✓			✓					телешоп	infomercial, shopping channel
					✓					техно	techno
									✓	тінейджер, тінейджер	teenager
✓			✓						✓	топ (as in топ 10, топ-модель)	top (as in top 10, top model)
	✓						✓			трейлер	trailer
			✓						✓	тренд	trend
			✓						✓	трендовий	trendy
✓					✓					трєнс	trance
✓					✓					трєш	trash
✓	✓				✓			✓		трилер	thriller
✓					✓					трип-хоп	trip hop
									✓	У	
			✓							уїк-енд, уїкенд, вїк-енд	week-end, weekend
										Ф	
			✓	✓						фан	fan
							✓			фанзін	fanzine
			✓		✓					фан-клуб	fan club

Appendix C. Table of Thematic Groups and Referents Analysis

✓					✓													Фанк	funk
	✓		✓		✓													фантазі	fantasy
	✓				✓			✓										фільм-катастрофа	disaster movie
	✓			✓					✓									фільм-мейкер	film-maker
	✓								✓									фільмування	filming
			✓					✓										фільмувати	to film
																		флайер	flyer
																		X	
✓					✓													хард-рок	hard rock
	✓															✓		хепі-енд	happy end
✓					✓													хіп-хоп	hip hop
✓									✓									хіт	hit
✓					✓				✓									хіт-парад	hit parade
																		Ц	
																		Ч	
✓																✓		чарт	chart
			✓															Ш	
			✓						✓									шоу	show
					✓				✓									екстрим-шоу, екстремальне шоу	extreme show
			✓		✓				✓									ток-шоу	talk show
			✓	✓				✓										шоу-бізнес	show business
				✓	✓													шоумен	showman
																		Щ	
																		Ю	
																		Я	
																		Unmodified Loan-Forms	
			(see компакт-диск)					(see компакт-диск)										CD (also CD-диск, CD диск)	
			(see д-джей)					(see д-джей)										DJ	
			✓								✓							DVD (also DVD-диск, DVD диск)	
✓											✓							LP	
			(see піар)					(see піар)										PR	
			(see ритм-н-блюз)					(see ритм-н-блюз)										R&B	
			(see реальне шоу)					(see реальне шоу)										reality show	
				✓	✓													VIP, VIP-персона	
			(see в-джей)					(see в-джей)										VJ	
66	24	27	50	27	42	7	18	34	8	3	20								
Total: (144)*				Total (144)*															

* Note: As some loans could be included in several categories simultaneously, the total number does

APPENDIX D

Table of Morphemic Classification of Loans

Appendix D. Table of Morphemic Classification of Loans

No.	LOANWORDS	LOANBLENDS	LOANSHIFTS		UNMODIFIED LOAN-FORMS
			Loan Translations	Semantic Loans	
1	андерграунд	анімація	індустрія розваг	альтернатива	CD
2	аніматор	веб-сторінка	кабельне телебачення	модель	DJ
3	анімаційний	віртуальна реальність	клубна музика	поп-	DVD
4	арт	дистрибуція	клубна картка	проект	LP
5	байкер	екстремальне шоу	комедія ситуацій		PR
6	бек-вокал, беквокал	компакт-диск	конкурс краси		R&B
7	бенд	креативність	(най)краща десятка		reality show
8	бестселер	номінант	нічний клуб		reality TV
9	блокбастер	номінація	реальне телебачення		VIP
10	брит-поп	продакшн-студія	супутникове телебачення		VJ
11	веб-сайт (also сайт)	продюсування	телемагазин		
12	відеокліп (also кліп)	промоція	фільм-катастрофа		
13	ві-джей	реальне шоу			
14	вініл	рекордінгова студія / компанія			
15	вокаліст	телешоп			
16	грандж	фан-клуб			
17	графіті	фільмування			
18	денс/данс	хіт-парад			
19	дизайн	шоу-програма			
20	дизайнер	CD-диск			
21	дизайнувати	DVD-диск			
22	дистриб'ютор	VIP-персона			
23	ді-джей				
24	джангл				
25	драйв				
26	драмер				
27	драм-н-бейс, драм-н-бас				
28	ексклюзив				
29	ексклюзивний				
30	екстрім-шоу				
31	екшн, екшен				
32	імідж				
33	іміджмейкер, імідж-мейкер				
34	індастріел				
35	індепендент				
36	інді				
37	кастинг, кастинг				
38	кліпмейкер				
39	креативний				
40	маргінал				
41	маргінальний				
42	мас-медіа, мас-медія				
43	мас-медійний				
44	мейджер				
45	міс				
46	мікс				
47	мікшер				
48	мюзикл				
49	найт-клуб				
50	панк				
51	паті, парті				
52	піар				
53	піпл				
54	постер				
55	прайм-тайм				
56	презентувати				
57	приквел				
58	продюсер				
59	продюсувати				

Appendix D. Table of Morphemic Classification of Loans

No.	LOANWORDS	LOANBLENDS	LOANSHIFTS		UNMODIFIED LOAN-FORMS
			Loan Translations	Semantic Loans	
60	промоутер				
61	промо-				
62	рейв				
63	рейвер				
64	реліз				
65	ремікс				
66	реп				
67	репер				
68	ритм-н-блюз				
69	рокабілі, рокабілія				
70	рокер				
71	саунд				
72	саунд-продюсер				
73	саунд-чек				
74	саундтрек				
75	сейшен, сейшн (also джем-сейшн)				
76	серіал				
77	ситком				
78	сіквел, сиквел				
79	сінгл				
80	соул				
81	спойлер				
82	техно				
83	тинейджер, тінейджер				
84	ток-шоу				
85	топ-				
86	топ-тен, топ тен				
87	трейлер				
88	тренд				
89	трендовий				
90	трєнс				
91	трєш				
92	трилер				
93	тріп-хоп, трип-хоп				
94	уік-єнд, уікенд, вік- єнд, вікенд				
95	фан				
96	фанзін				
97	фанк				
98	фентезі				
99	фільм-мейкер				
100	фільмувати				
101	флайер				
102	хард-рок				
103	хелі-єнд, хеппі-єнд				
104	хіп-хоп				
105	хіт				
106	чарт				
107	шоу				
108	шоу-бізнес				
109	шоумен				

APPENDIX E

Table of Grammatical Category Assignment

Appendix E. Table of Grammatical Category Assignment

Case		Number	Gender			Loan	English equivalent
Declinable	Indclinable	Countable	Uncountable (singular or plural)	Masculine	Feminine	Neuter	
						A	
						андерграунд	underground
			(singl.)			аніматор	animator
			(singl.)			анімація	animation
						арт	art
						Б	
			(singl.)			байкер	biker
						бек-вокал, беквокал	back vocal
						бенд	band
						бестселер	bestseller, bestselling
			(singl.)			блокбастер	blockbuster
						брит-поп	britpop
						В	
						веб-сайт (also сайт)	website
						відео	video
						відеокліп (also кліп)	(video) clip
			(singl.)			ві-джей	video jockey, V.J.
						вініл	vinyl
						вокаліст	vocalist
			(singl.)			Г	
						грандж	grunge
						графіті	graffiti
						Д	
			(singl.)			денс, данс	dance
						дизайн	design
						дизайнер	designer
			(singl.)			дистрибуція	distribution
						дистриб'ютор	distributor
						ді-джей	D J
			(singl.)			джаңгл (music genre)	jungle
			(singl.)			драйв	drive
						драмер	drummer
			(singl.)			драм-н-бейс, драм-н-бас	drum 'n' bass
						Е	
			(singl.)			ексклюзив	exclusive
						екшн, екшен (movie genre)	action
						Є	
						Ж	
						З	
						И	
						I	
						імідж	image
						іміджмейкер, імідж-мейкер	image-maker
			(singl.)			індастріел	industrial
			(singl.)			індепендент	independent
						I	
						И	
						K	
						кастинг, кастинг	casting
						кліп (відеокліп)	(video) clip
			(see відеокліп)			кліпмейкер	clip maker
			(singl.)			компакт (for компакт-диск)	a compact (disk)
						креативність	creativity
						Л	
						M	
						маргінал	marginal
			(pl.)	N/A	N/A	мас-медіа, мас-медіа	mass media
						мейджер (as in студії-мейджери)	major
			(singl.)			міс	Miss (followed by place or geographic names)
						мікс	mix
						мікшер	mixer
						мюзикл	musical
						Н	
						найт-клуб	night club
						номінант	nominee
						номінація	nomination
						О	
						P	
			(singl.)			панк (music genre)	punk

Appendix E. Table of Grammatical Category Assignment

Case		Number	Gender			Loan	English equivalent
Declinable	Indclinable	Countable	Uncountable (singular or plural)	Masculine	Feminine	Neuter	
						панк (the one who loves punk music)	
			(singl.)			паті, парті	party
						пiар	PR, public relations
			(singl.)			піпл	people
						постер	poster
						прайм-тайм	prime time
						пріквел	prequel
						продюсер	producer
						продюсування	producing, production
						промоутер	promoter
						промоція	promotion
			(singl.)			Р	
						рейв	rave
						рейвер	raver
						реліз	release
			(singl.)			ремікс	remix
						реп	rap
			(singl.)			репер	rapper
			(singl.)			ритм-н-блюз	R&B
			(singl.)		(*)	рокабілі (occasionally рокабілія)	rockabilly
						рокер	rocker
						С	
		(see веб-сайт)				сайт	(web) site
		(singl.)				саунд	sound
		(see продюсер)				саунд-продюсер	sound producer
						саунд-чек	sound check
						саундтрек	soundtrack
						сейшен, сейшн (as in джем-сейшн)	session (as in jam session)
						серіал	series
						ситком	sitcom
						сіквел, сиквел	sequel
			(singl.)			сінгл	single
						соул	soul
						спойлер	spoiler
						Т	
			(singl.)			телешип	TV shop
						техно	techno
						тинейджер, тінейджер	teenager
						трейлер	trailer
			(singl.)			тренд	trend
			(singl.)			трєнс	trance
						трєш	trash
						трилер	thriller
			(singl.)			трип-хоп, трип-хоп	trp hop
						У	
						уїк-єнд, уїкенд, вік-єнд, вікенд	week-end, weekend
						Ф	
						фан	fan
						фанзін	fanzine
			(singl.)			фанк	funk
			(singl.)			Фентезі	fantasy
						Фільм-мейкер	film-maker
						Фільмування	filming
						Флайер	flyer
			(singl.)			Х	
						хард-рок	hard rock
						хєппі-єнд, хєппі-єнд	happy end
			(singl.)			хіп-хоп	hip hop
						хіт	hit
						Ц	
						Ч	
						чарт	chart
						Ш	
						шоу	show
			(singl.)			шоу-бізнес	show business
						шоумен	showman
						Щ	
						Ю	
						Я	
						Unmodified Loan-Forms	
						CD (also CD-диск, CD диск)	
						DJ	
						DVD (also DVD-диск, DVD диск)	
						LP	
						PR	
			(singl.)			R&B	

Appendix E. Table of Grammatical Category Assignment

Case		Number		Gender			Loan	English equivalent
Declinable	Indclinable	Countable	Uncountable (singular or plural)	Masculine	Feminine	Neuter		
			(singl.)				reality show	
				N/A	N/A	N/A	reality TV	
							VIP, VIP-непсона	
							VJ	
95	19	78	36	95	11	8		
Total (141)		Total (114)		Total (111)*				

* Note: As some uncountable plural nouns do not have a category of gender, the sum of subtotals does not correspond to the total.

APPENDIX F

Table of Derivatives

Appendix F. Table of Derivatives

Loan	English equivalent	Derivatives in Ukrainian
А		
альтернатива (also альтернативна музика)	alternative music	
андеграунд	underground	андеграундовий
аніматор	animator	аніматорський
анімація	animation	анімаційний
арт	art	поп-арт, арт-галерея, арт-проект, арт-критик, арт-критика, арт-дизайн, боді-арт
Б		
байкер	biker	байк(ер)-шоу, байк(ер)-клуб, байк(ер)-
бек-вокал, беквокал	back vocal	
бенд	band	фольк-бенд, фольк-роковий бенд; (in music group names) "Лесик Бенд", "Пірата Бенд"
бестселер	bestseller, bestselling	роман-бестселер, "український бестселер", національний бестселер
блокбастер	blockbuster	
брит-поп	britpop	брит-попівський
В		
веб-сайт (also сайт)	website (also site)	
веб-сторінка	webpage	
відеокліп (also кліп)	(video) clip	музичний кліп, кліповий
ві-джей	video jockey, V.J.	
вініл	vinyl	вініловий: "вініловий" ді-джей, у платівки такий "вініловий" настрій
віртуальний (as in віртуальна реальність)	virtual (as in virtual reality)	віртуальна бібліотека/торгівля/освіта, "Віртуальна Зірка Укртелекому - 2002"
вокаліст	vocalist	вокалістка
Г		
грандж	grunge	грандж-проект, грандж-група; пост-грандж;
графіті	graffiti	написи-графіті, графіті-реклама, клуб графіті
Г		
Д		
данс, денс	dance	денс-проект, денс-група, денс-поп виконавець, денс-дует, денс-музика, денс-альбом, денсовий
дизайн	design	дизайновий
дизайнер	designer	художник-дизайнер, модельєр-дизайнер, секретар-верстальник-дизайнер; дизайнерський
дизайнувати	to design	
дистрибуція	distribution	дистрибуційний
дистриб'ютор	distributor (n)	дистрибуторський
ді-джей	D.J.	діджейство; радіо-ді-джей, дівчина-ді-джей, діджей-дебютант, діджей-дегенерація
джангл (music genre)	jungle	
драйв	drive	драйвовий
драмер	drummer	
драм-н-бейс, драм-н-бас	drum 'n' bass	
Е		
ексклюзив	exclusive	
ексклюзивний	exclusive	
екшн, екшен	action (movie genre)	екшн-сцени, сцени екшн,
Є		
Ж		
З		
И		
І		
імідж	image	іміджевий, інформаційно-іміджевий
іміджмейкер, імідж-мейкер	image-maker	журналіст-іміджмейкер, іміджмейкер-консультант; іміджмейкерство; іміджмейкерський
індастріел	industrial	
індепендент	independent	
інді (as in інді-група)	indie (as in indie-group)	інді-рух, інді-проект, інді-радіо
індустрія розваг	entertainment industry	
І		
И		
К		
кабельне телебачення	cable television	кабельне телебачення, кабельний телеканал, кабельна телемережа
кастинг, кастінг	casting	
кліпмейкер	video producer	кліпмейкерський

Appendix F. Table of Derivatives

Loan	English equivalent	Derivatives in Ukrainian
клубна музика	club music	клубна культура
клубна картка	club card	
комедія ситуацій	sitcom	
компакт-диск (also компакт, диск)	compact disk, CD	
конкурс краси	beauty contest	
креативність	creativity	
креативний	creative	
Л		
М		
маргінал	marginal	маргінальність
маргінальний	marginal	
мас-медіа (медіа), мас-медіа	mass media	медіа-партнер, медіа-патронат, медіа-підтримка, медіа-проект, медіа-простір
мас-медійний, медійний	mass media	
мега-	mega	мега-новини, мега-оголошення, мега-клуб, мега-маркет, мега-портал
мега-хіт, мегахіт	megahit	
мега-зірка, мегазірка	megastar	мегазірковий
мейджер (as in студії-мейджери)	major (as in major studios)	
мильна опера	soap opera	
Міс	Miss (followed by place or geographic names)	
мікс	mix	
мікшер	mixer	мікшер-підсилювач; мікшерний
модель (as in супермодель, фотомодель)	model (as in supermodel)	фотомодель, дівчина-модель, порно-модель; модельний, модельне агентство; моделювати (одяг)
мюзикл	musical	
Н		
(най)краща десятка	top ten	
нічний клуб (also найт-клуб)	night club	
номінант	nominee	номінантка
номінація	nomination	номінаційний список/комітет
О		
П		
панк (music genre)	punk	панк-вечірка, панк-збірка, панк-концерт; панківський
панк (the one who enjoys punk)	a punk	
парті, парті	party	прес-парті
піар	PR, public relations	чорний піар, піар-акція, піар-технології, піар-кампанія; піарівський
піпл	people	піпл-метр; піпл-метричний
поп- (as in поп-музика, поп-група)	pop- (as in pop music, pop group)	попса; посовий; поп-співак, поп-альбом, поп-мелодія, поп-радіо, поп-дует
поп- (as in поп-культура)	pop- (as in pop culture)	
постер	poster	
прайм-тайм	prime time	прайм, теле-прайм-тайм
презентувати	to present	презентований
приквел	prequel	
продакшн-студія	production studio	подакшн-компанія, (in company names) "Мелорама-продакшн"
продюсер	producer	співпродюсер; продюсерський
продюсування	producing, production	
продюсувати	to produce	
проект (as in кінопроект, телепроект)	project (as in movie project, TV)	
промо-	promo	промовідділ, промо-акція/кампанія
промоутер	promoter	промоутерський; промоутувати
промоція	promotion	промоційний
Р		
реальне телебачення	reality TV	
реальне шоу	reality show	
рейв	rave	рейв-клуб, рейв-вечірка, рейв-культура; рейвовий
рейвер	raver	рейверський
рекордінгова студія / компанія	recording studio / company	
реліз	release	
ремікс	remix	
реп	rap	реп-світ, реп-територія; реповий
репер	rapper	реперський
ритм-н-блюз	R&B	ритм-н-блюзовий
рокабілі, рокабілія	rockabilly	
рокер	rocker	рокерський
С		
саунд	sound	саунд-альбом
саунд-продюсер	sound producer	

Appendix F. Table of Derivatives

Loan	English equivalent	Derivatives in Ukrainian
саунд-чек	sound check	
саундтрек	soundtrack	
сейшн, сейшен (<i>as in</i> джем-сейшн)	session (<i>as in</i> jam session)	
серіал	series	серіальний; повість-серіал
ситком	sitcom	
сіквел, сиквел	sequel	
сінгл	single	
соул	soul	
спойлер	spoiler	
супутникове телебачення	satellite television	
Т		
телемагазин	infomercial, shopping channel	
телешоп	infomercial, shopping channel	
техно	techno	
тінейджер, тінейджер	teenager	
топ (<i>as in</i> топ 10, топ-модель)	top (<i>as in</i> top 10, top model)	
трейлер	trailer	
тренд	trend	
трендовий	trendy	
трєнс	trance	
треш	trash	
трилер	thriller	
трип-хоп	trip hop	
У		
уїк-енд, вікенд, вїк-енд	week-end, weekend	
Ф		
фан	fan	
фанзін	fanzine	
фан-клуб	fan club	
фанк	funk	фанковий
фентезі	fantasy	
фільм-катастрофа	disaster movie	
фільм-мейкер	film-maker	
фільмування	filming	
фільмувати	to film	
флайер	flyer	
Х		
хард-рок	hard rock	хард-рєковий
хєпї-енд	happy end	
хіп-хоп	hip hop	хіп-хоп-артист, хіп-хоп культура, хіп-хоп номінація
хіт	hit	хітовий
хіт-парад	hit parade	
Ц		
Ч		
чарт	chart	
Ш		
шоу	show	шоу-програма, шоу-балет, шоу-театр, модель-шоу, кримінал-шоу, інтелект-шоу, дефіцит-шоу, детектив-шоу, (TV program names)
екстрїм-шоу, екстремальне шоу	extreme show	
ток-шоу	talk show	
шоу-бізнес	show business	
шоумен	showman	
Щ		
Ю		
Я		
Unmodified Loan-Forms		
CD (<i>also</i> CD-диск, CD диск)		DJ-ство, DJ-суперзірка
DJ		
DVD (<i>also</i> DVD-диск, DVD диск)		
LP		
PR		PR-проект, чорний PR, PR-кампанія
reality show		
reality TV		
VIP, VIP-персона		VIP-єскорт, VIP-обслуговування, VIP-зал, VIP-
VJ		

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